

THE INLAND PRINTER

JANUARY

LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

Can Printers Guarantee Wages?

Letterhead-Envelope Contest Winners

Salesmen Must Streamline Methods

Combination Rollers Perform Many Jobs

How Blotters Help Increase Business

New Printing Plant Considered Ideal

Basic Design for Today—Announcements

What's Ahead for

'55?

A new bold weight in SPARTAN

(Reg. U. S. Pat. Office)

Linotype Spartan—our smart, functional sans serif—has become one of the most popular, body and display faces available today. Clean and crisp in design, its varied weights and full range of sizes make it perfectly suited to modern advertising and editorial requirements.

Now a new weight of this versatile family—Spartan Bold—is available to supplement the five weights already in use and make the Spartan family ever more useful to printers and users of printing.

Where it Fits

Like the other members of the Spartan family, the new Bold weight has the vigor and clarity of a good display type, yet reads easily in the mass because of the smooth manner in which the letters flow into the word forms.

The entire Spartan family is distinguished by the comfortable length of its ascenders and descenders—not too stubby or inconclusive, not too tall to joggle the eye and get in the way of reading.

Spartan Bold comes between the Medium and the Heavy—just a shade lighter than the Heavy and a bit taller on the body. We've



*"Well it seems there were
six Spartans . . ."*

Spartan light

LINOTYPE is the standard

Spartan book

LINOTYPE is the standard

Spartan medium

LINOTYPE is the standard

Spartan bold

LINOTYPE is the standa

Spartan heavy

LINOTYPE is the standard

Spartan black

LINOTYPE is the stand

cut it in combination with its italic on two-letter matrices in the 14-, 18- and 24-pt. sizes, and on single letter matrices in the 30- and 36-pt. sizes.

Spartan Bold prints beautifully on every type of stock—coated or book—and by every process. In combination with other members of the Spartan family it makes for distinctive and compelling layouts. When used as a headline or subhead face it has sufficient contrast to gain attention without being boisterous.

Where to See it

We'll have a showing of Spartan Bold in the forthcoming issue of Linotype News, our publication for people who have been inoculated with printer's ink. Also we are preparing another specimen showing to accompany our folder on the entire Spartan family. We will be glad to send you any or all of this material.

On the basis of initial interest, we feel certain that you'll soon be seeing Spartan Bold in newspapers, magazines and all kinds of commercial printing. Where to get it? Your typographer knows that there's only one place to get Spartan—from Linotype.

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

• **LINOTYPE** •

Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. In Canada: Canadian Linotype, Limited, Toronto, Ontario

Set in Linotype Primer and Spartan families

L E A D E R S H I P T H R O U G H R E S E A R C H

*Some Reasons WHY
Printers Prefer*

LUDLOW

Pi!

Ludlow "Gathering"
helps reduce composition costs

Motion is Lost Profit

Ludlow Typograph Company

Ludlow Typograph Company

"*Some Reasons Why Printers Prefer Ludlow*"

That's the title of the big 32-page booklet we have recently completed. It outlines in detail some outstanding Ludlow advantages and operating economies which you should know about.

This big booklet graphically illustrates and describes the way in which the Ludlow helps to solve such printing plant problems as type shortages, type breakage, scarcity of spacing material, excessive press make-ready, press work-ups, congested floor space, multiple forms, and ruleform composition—to mention just a few.

As you go through this booklet you will realize some of the reasons why so many progressive printing and publishing firms, specialty printers and others have discarded the old, time-honored typesetting methods and have changed to the improved Ludlow system of all-slug display and job composition.

Send for your free copy of this big 32-page booklet—it will give you a better understanding of Ludlow's contribution to efficient composing room production. It is real information for you.

LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Tempo family

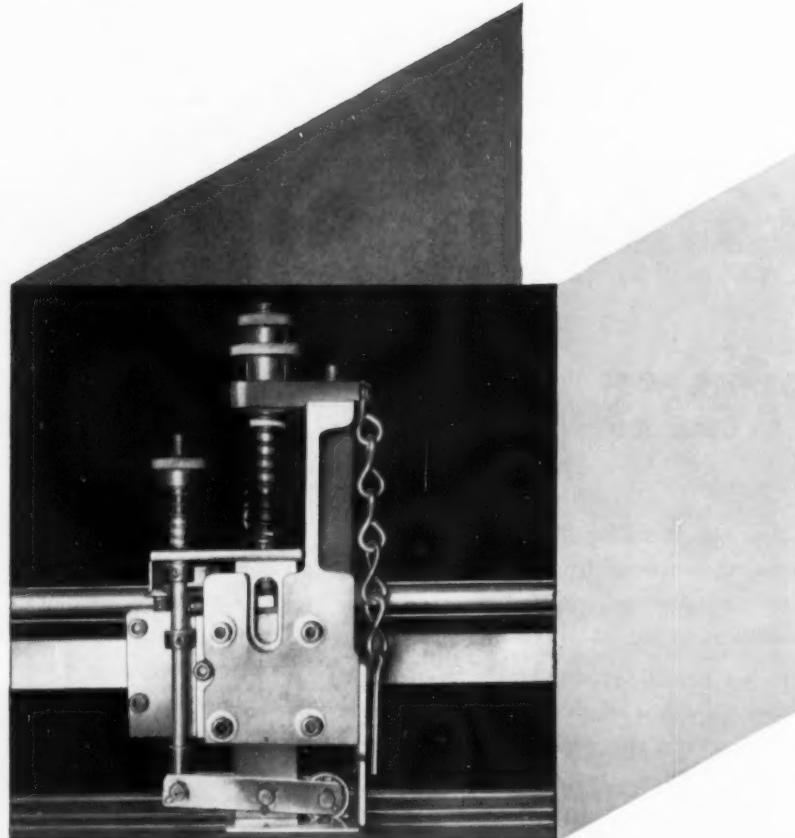
2032 Clybourn Avenue, Chicago 14, Illinois



WHAT IS IT?

It is a time saving device. It is a patented mechanism on Miller E.B.CO 22x34 Offset Presses which enables the pressman to secure an accurate side register on tissue or cardboard. Three simple thumbscrews permit easy and safe adjustment while the press is in operation thus conforming to long established Miller principles of simplicity and quickness of get-away. "Quality work at less cost" — Miller.

Write today for more details of other time-saving features of the Miller built E.B.CO Offset Press.



MILLER PRINTING MACHINERY CO.
1115 Reedsdale Street Pittsburgh 33, Pa.

JANUARY 1955

Vol. 134

No. 4

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

• You'll find a major portion of this issue devoted to predictions by graphic arts leaders on the state of business during 1955. We're always amazed at the willingness with which these men venture out on the figurative limbs of our questions, and you'll be interested (and undoubtedly encouraged) by their general attitude of optimism about the coming year. Hal Allen sums up the findings on page 27 • Elsewhere in the book, you'll find a picture-story about a handsome, efficient printing plant on pages 34 and 35, and E. B. Davis offers a reminder about some of the advantages of combination press rollers in an article beginning on page 36. • Design is a feature of this issue, too, and most readers will probably be most interested in seeing the winners of our matched letterhead-envelope contest. The top six prize winners are on page 59, and we'll show more of the top-rated designs next month. • There's more on the design theme in an article by P. R. Russell, who tells on page 40 how blotters can boost business for your customers (and, of course, for you). • And G. H. Petty continues his Basic Design series with some ideas for enhancing the appearance of that old stand-by, the business announcement—ideas you'll want to try in your own shop.

Next month

• Coming up for the February issue will be more winners in the matched letterhead-envelope contest; an article by P. R. Russell on what the small plant owner can do with his employees in idle time to help increase sales; another small plant new building story with plenty of pictures and floor plans; another G. H. Petty article on Basic Design—this one on shipping labels; and a host of other helpful articles and departments.

Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

Subscription Rates

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Associated Business Papers



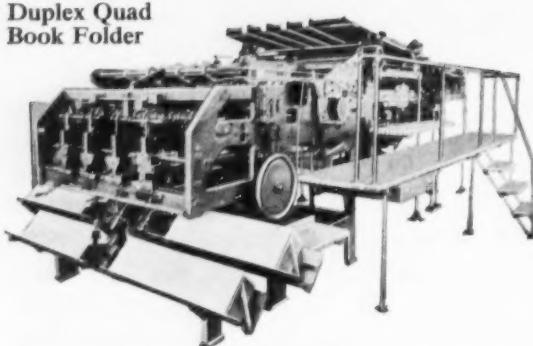
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The Dexter
Duplex Quad
Book Folder



This Duplex Quad Book Folder handles flat sheets from 25 x 33" to 42 x 58" and delivers signatures 4½ x 6½" to 7¼ x 10½". The unusual feature is the fact that it handles *two* sheets at once on separate feeders and delivers *four* 32 page signatures with

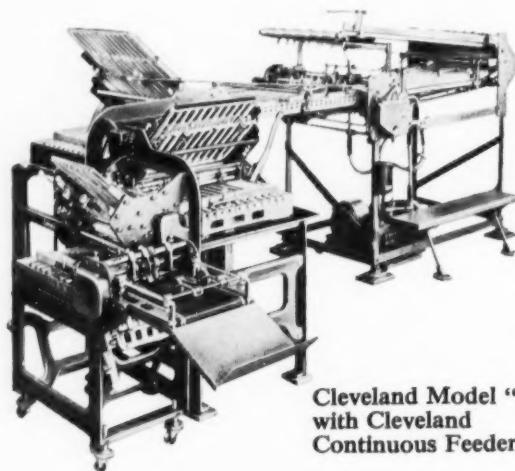
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and doubles your book
signature production!**

closed heads at up to 14,400 signatures per hour. This Dexter machine, because of its increased production, saves you floor space, and its packer box delivery facilitates subsequent binding operations.

**Fast, accurate folding
...at lower cost...
with Cleveland**

When you buy a Cleveland, you buy the best that more than fifty years experience, sound engineering and the finest materials can produce. For all-around dependability, trouble-free operation and long life, nothing else compares with a Cleveland.

Exclusive Cleveland features are the diagonal roller feed table and cross carrier, individual swinging deflectors for each fold plate, and the fact that



Cleveland Model "MS"
with Cleveland
Continuous Feeder.

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There are *eight* Cleveland models, handling sheets from 44 x 64" to as small as 3 x 4". One or more of these models will meet every folding need economically, whether you operate a small printshop or a trade bindery.

FOR FURTHER INFORMATION ABOUT ANY OF THESE

Increase Your Production..Cut Your Costs



The McCain Signature Feeders, Christensen Gang Stitcher and McCain Three-Knife Trimmer.

How to eliminate separate trimming operations

The McCain Three-Knife Trimmer actually does eliminate trimming as an operation because when attached to the delivery of your gang stitcher it trims books as they come off that machine...no need to transport untrimmed books from stitcher to trimmer. Added to the *cost saving* is the *space gained* by this compact, sturdy unit. The McCain will handle any size books your stitcher can handle and as fast as

your stitcher can be fed—up to 7500 books per hour.

When it comes to feeding, the McCain feeder is your best bet...constructed in units of two, three, four or more boxes to handle any number of signatures which may range from $5\frac{1}{4} \times 7"$ to $11\frac{1}{2} \times 16"$. The Christensen stitcher is built to detect and reject, without stopping, gathered booklets that are too thick or too thin.

- • • • •
- **Dexter—**
- **de Florez**
- **Engineering**
- **Service**
- • • • •

Automation is making money in many industries by reducing operating costs and de Florez engineers are the automation experts in the Graphic Arts industry. Automatic operation, achieved by new design or the more efficient and economical use of present machinery, is the practical way to combat rising costs in the bindery. The engineers of the de Florez Company are experienced bindery equipment men, and can recommend cost-saving procedures or machinery, that will best solve your production problems.

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DEXTER FOLDER COMPANY

General Sales Office

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Eastern
Corporation



BANGOR, MAINE

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other Fine Business Papers*

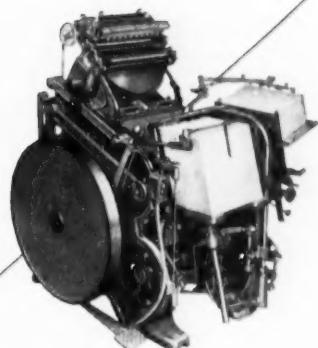
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FOUR FORM ROLLERS—TWO VIBRATORS

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CHANDLER & PRICE
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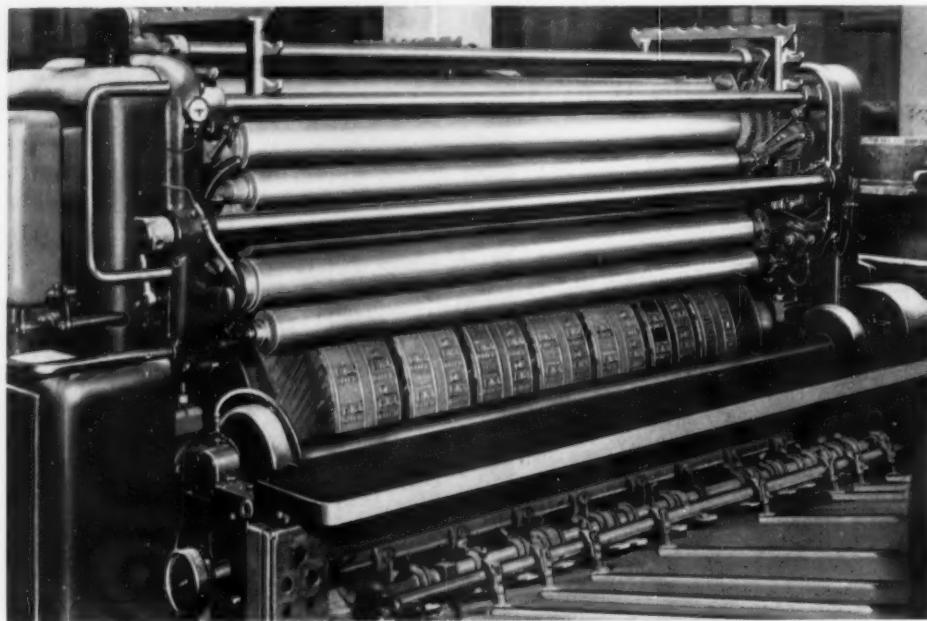
Dayco Rollers make possible superior printing sheet after sheet.

It's the velvet touch of Dayco form rollers that makes possible superior printing that reflects your finest craftsmanship and backs up your selling effort. That's because Dayco Rollers are the smoothest synthetic rollers made! In the form position, Dayco Rollers have just the right amount of tack to lift and spread inks deftly and precisely for unequalled brilliance of reproduction. They're your assurance of the ultimate in true fidelity, sheet after sheet, for greater sales appeal, without regard to speed of press or length of run.

Daycos' original diameter stays true indefinitely.

They remain the same regardless of changing seasons, weather or humidity. And Daycos never swell or shrink, so frequent roller settings are eliminated. And, there's a Dayco for every press position—form, distributor, ductor, angle, or vibrator. When longer-lasting Dayco Rollers finally need re-surfacing, they can be re-Daycoed like new for a fraction of their original cost.

Remember, Daycos have that "just *right*" touch for printing that *sells* at greater profit for you. Mail the coupon below for all the quality-printing, money-saving facts today!



Now for a competitive sales advantage add these two Dayco Products

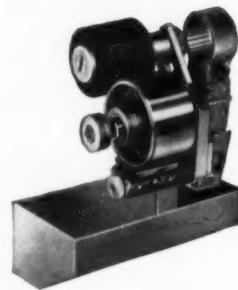


The Dayco Fountain Divider

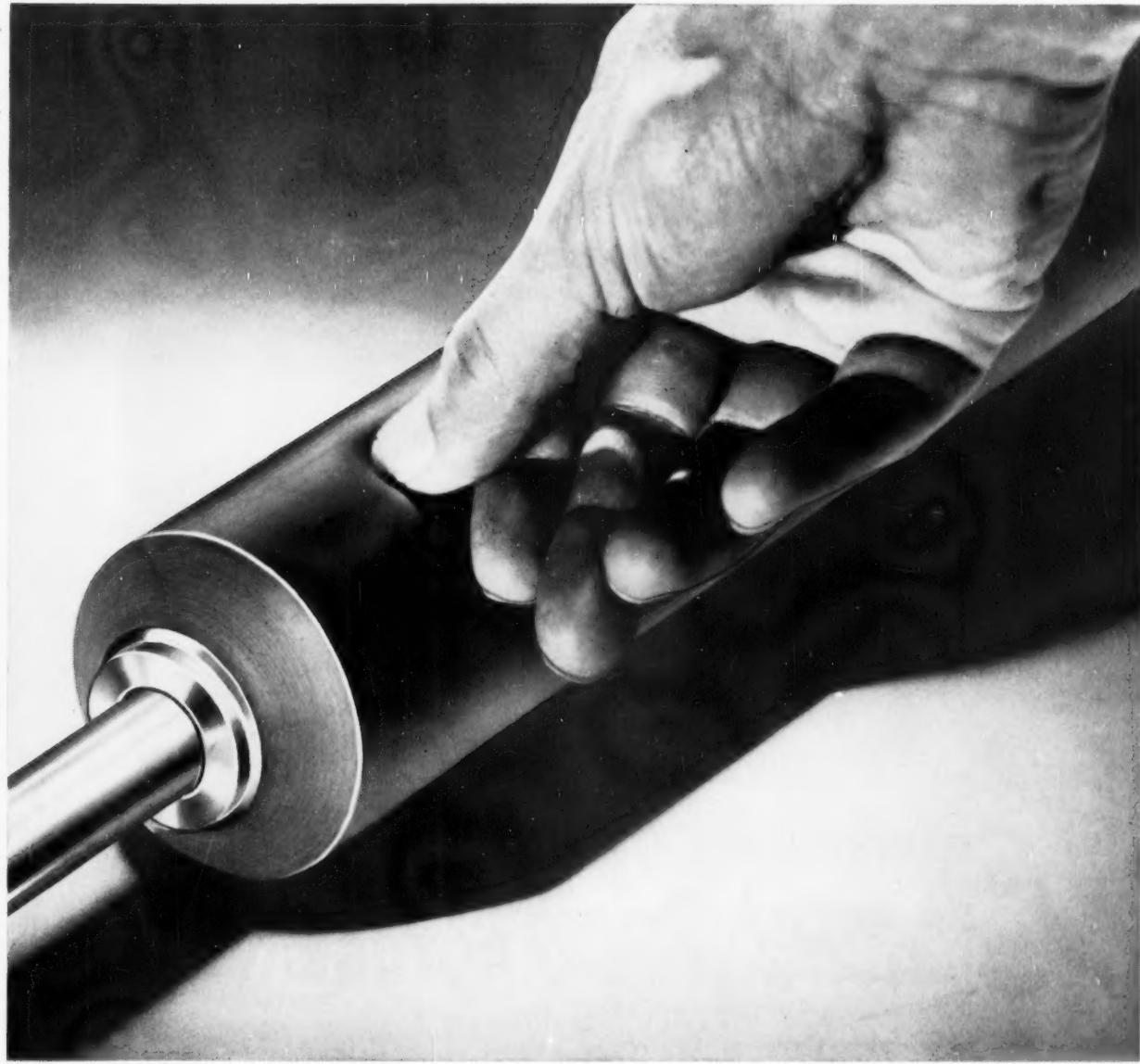
Perfect for split color and all other fountain uses, completely leak proof, easy to clean. Gives complete control at fountain without strain on ratchet. Easily adjusted, always holds its shape. Fully guaranteed!

The Dayco Color Separator

Imagine! Several colors one time through the press! That's what you can do with the new Dayco Color Separator—and without cutting your rollers. Gives splits as narrow as 1½ inches with no color mixing. Saves roller cost, make-ready and press time.



start to finish on every run!



The **Dayco Roller** . . . the first synthetic, first sleeve-type printing roller and still the best! Will not swell or shrink—never becomes hard or brittle.

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Dayco Rollers . . . for Offset, Letterpress, Newspaper, Gravure, Analin, Coating, Graining, Steel Mills. **Dayco Offset Blankets. Dayco Fountain Dividers. Dayco Color Separators.**

West Coast Distributor, *Tillicum Rubber Co., Lacey, Washington*

Dayton Rubber Company

Dayco Division, Dept. 151, Dayton 1, Ohio

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- Dayco Color Separators
- Dayco Fountain Dividers

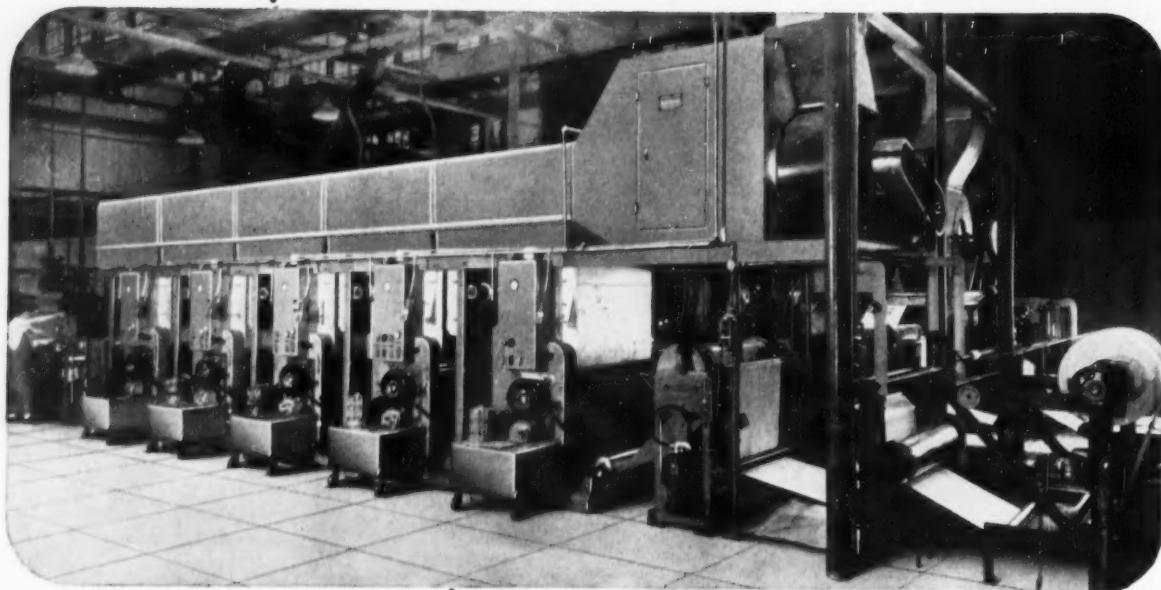
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STAUDE ROTARY LETTERPRESS

Best known for making paper milk bottles at a production rate of over a quarter million a day. Printing cylinder circumference; maximum 32"; minimum 16"; 26" actual printing width.

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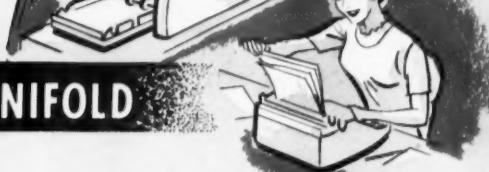
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... and for fine color lithography: NEKOOSA OFFSET

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Kimberly-Clark Crandon Enamel

From line to halftone, monotone to full color letterpress, Crandon Enamel brings you sharpness and fidelity of reproduction that only a modern paper can give. Newest in Kimberly-Clark's family of fine papers, Crandon is engineered to make the most of the newest inks and techniques. It has a careful balance of dimensional stability, strength,

uniformity, whiteness and all the other properties vital to smooth operation on the press and in the bindery.

Ask your Kimberly-Clark distributor to show you his convincing demonstration folder. Then try Crandon Enamel, or one of the other fine Kimberly-Clark papers listed below. You'll find you do your best on Kimberly-Clark stock!



Modern Lithography: Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset, Fontana Dull Coated Offset.

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MOBILE TAG IS TRIPLE-TESTIFIED

These business leaders — merchant, printer and user — testify to the excellence of Hollingsworth Mobile Tag. It meets every test.



1.

MERCHANT LIKES UNIFORMITY. "When we fill an order for Ivory Tag with Hollingsworth Mobile Tag, we know we have satisfied another customer," says Mr. W. C. Scott (right), President of the Virginia Paper Company, Richmond, Virginia. "Yes," adds Mr. J. G. Guerrant, Vice President, "that's because Mobile Tag is always uniform—the price is right and the quality gets repeat orders."



2.

PRINTER LIKES PRINTABILITY. "Much of the profit in printing is made or lost in the pressroom," says Mr. James R. Sprinkle, Vice President and General Manager of Stone Printing & Manufacturing Company in Roanoke, Virginia. "That's why we buy Mobile Ivory and White for our Tag work. We know it handles well on the press—it's smooth surface takes ink nicely and we can count on it being lint free."

3.

USER LIKES WEARING QUALITIES. "The arrival of a freight car at its destination depends on the routing tag," says Mr. Clyde Cocke, General Purchasing Agent of the Norfolk & Western Railway, Roanoke, Virginia. "It must stay legible in all kinds of weather—in spite of sun, wind or rain. We play it safe by specifying Mobile Tag. It does the job."

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FLORIDA

Jacksonville

Miami

ILLINOIS

Chicago



UNDERCOVER STUFF

gets read
more often when the
cover it's under is

HAMMERMILL COVER

**... and Hammermill Cover prints cleaner, binds easier
and embosses without breaking**

PEOPLE COME BACK for printing that gets results. And the sales promotion material you print for your customers has a better chance of getting results when the cover it's under is Hammermill Cover. In addition, you'll find Hammermill Cover is easier for you to work with.

You'll be pleased with the superior printability of Hammermill Cover. Its resilient surface for letterpress or offset actually improves the appearance of line cuts, solids, ornaments and type. Its Antique and Ripple finishes are exceptionally like-sided for "work and turn" printing.

And because it's made of carefully blended fibers, Hammermill Cover has the toughness to emboss

without breaking; the pliability to score and fold easily. This rugged durability will please your customers with extra long wear.

Available in 11 beautiful, attention-commanding colors, plus sparkling clear white, Hammermill Cover's striking appearance will help you turn occasional customers into steady ones. What's more, Hammermill Cover's high bulk

for weight gives printed pieces a rich substantial feel. And you have a selection of four finishes: Antique, Ripple, Brushmark and Morocco.

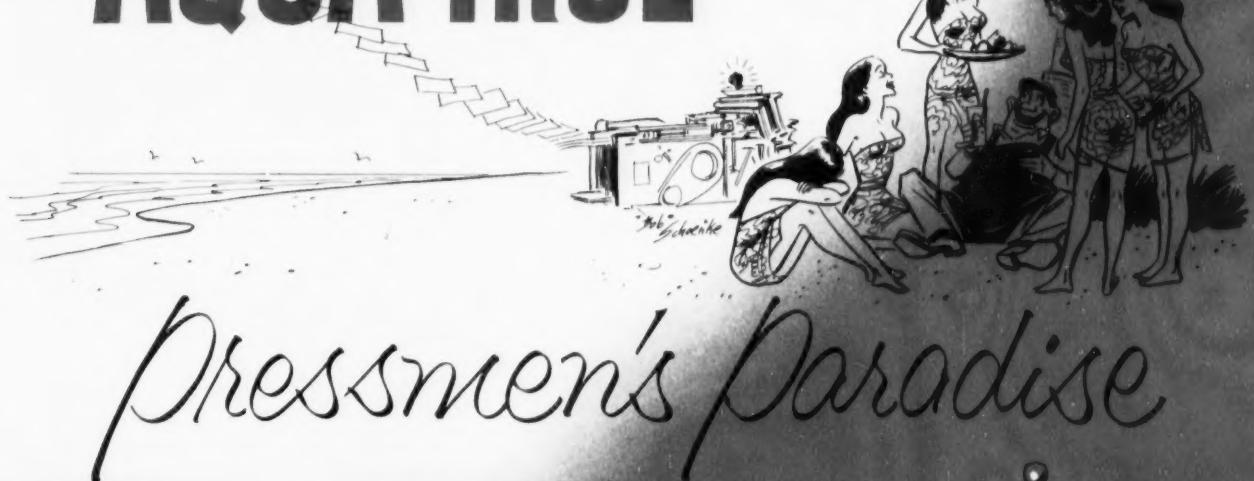
Show your customers samples of Hammermill Cover when they want catalogs, broadsides and printed pieces that get readers *inside*. You'll find it sells itself, as it has for more than 40 years. And you'll find that the finished job will help sell you.

**...yet HAMMERMILL
COVER costs no more**

BY THE MAKERS OF HAMMERMILL BOND

UNSURPASSED FOR: CATALOGS • BOOKLETS • MENUS • PRICE LISTS • FOLDERS • BROADSIDES • MANUALS

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AQUA-TROL on ATF CHIEF 22

moisture-free ink

Many pressmen across the country are proclaiming Aqua-Trol the "missing link" in the offset process. Aqua-Trol is the practical, proven answer to one of the most dreaded variables in the offset printing process—control of moisture in lithographic inks.



AQUA-TROL on 21 x 28 HARRIS

strengthens color

Black ink prints jet black . . . colors print strong, bright and consistent throughout press run. Adjustment of ink and water controls are less critical and very seldom need attention after run is started. Color is maintained during reloading by allowing the press to idle with only the ink fountain shut off.

Better, more profitable printing from the widest line of processes . . .

GRAVURE . . . LETTERPRESS . . . OFFSET

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A Subsidiary of Daystrom, Inc.

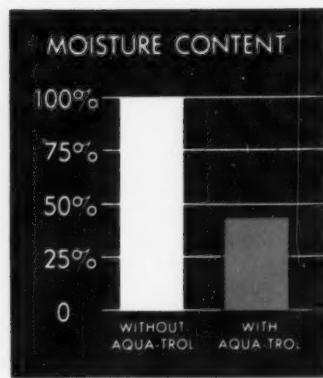
ATF

AQUA-TROL

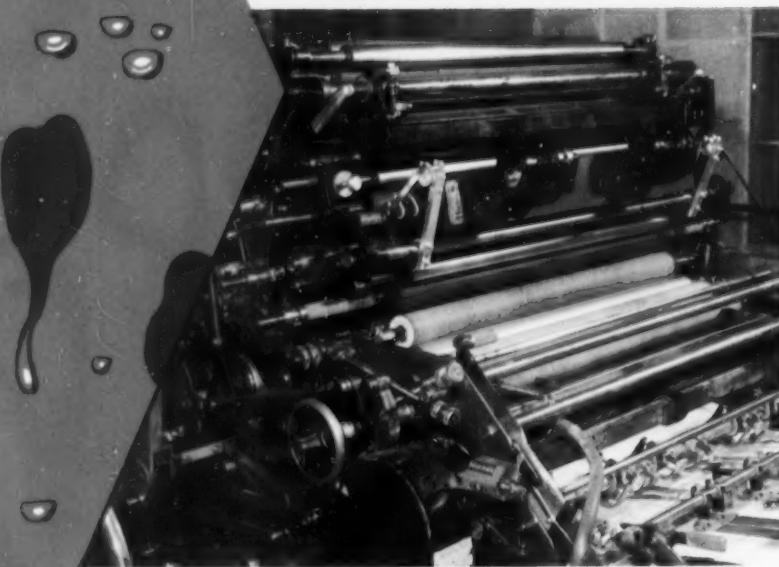
See other side for more advantages . . .

AQUA-TROL

STRENGTHENS COLOR
EXTENDS PLATE LIFE
REDUCES SPOILAGE
SPEEDS INK DRYING
INCREASES PROFITS
EASY TO INSTALL



The answer to all
press problems due to
ink and water balance



AQUA-TROL on ATF-MANN L-136

AMERICAN TYPE FOUNDERS
ATF

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PLEASE SEND AQUA-TROL LITERATURE AT ONCE TO:

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MAKE AND MODEL OF PRESS _____

COMPANY _____

ADDRESS _____

CITY- STATE _____

Every pressman knows that *some* water from a plate surface will be transferred into the inking system. He also knows the *amount* of moisture will be largely dependent upon his ability to maintain a good balance between water and ink and that consistent good quality will demand his constant attention. Aqua-Trol relieves this critical problem by simply removing excess moisture from the ink at the proper place in the inking system with a controlled method of evaporation.

Aqua-Trol at work in the lithographic industry can help give it the stability of letterpress, the tone quality of rotogravure, and the flexibility of offset production.

Don't Delay -
Mail Today!

PRINTED IN U.S.A.





"Oh, brother...is he burning up!"

■ Nobody can blame you for getting hot under the collar when you lose a big printing order. But these two facts can help put out the fire.

Remember that paper alone represents one-third of your average printing job cost estimate . . . and *Consolidated Enamel Printing Papers cost less!*

For instance, PRODUCTION GLOSS, Consolidated's top grade sheet, offers finest quality folding enamel reproduction at \$40 to \$80 less per ton than other papers of equal quality! You'll marvel at its unusual brightness and opacity. Single-sheeted for maximum uniformity, PRODUCTION GLOSS gives outstanding press performance. Thousands of tons have produced fine results since Consolidated perfected and pioneered the modern papermaking

method. PRODUCTION GLOSS could save you that next big printing order!

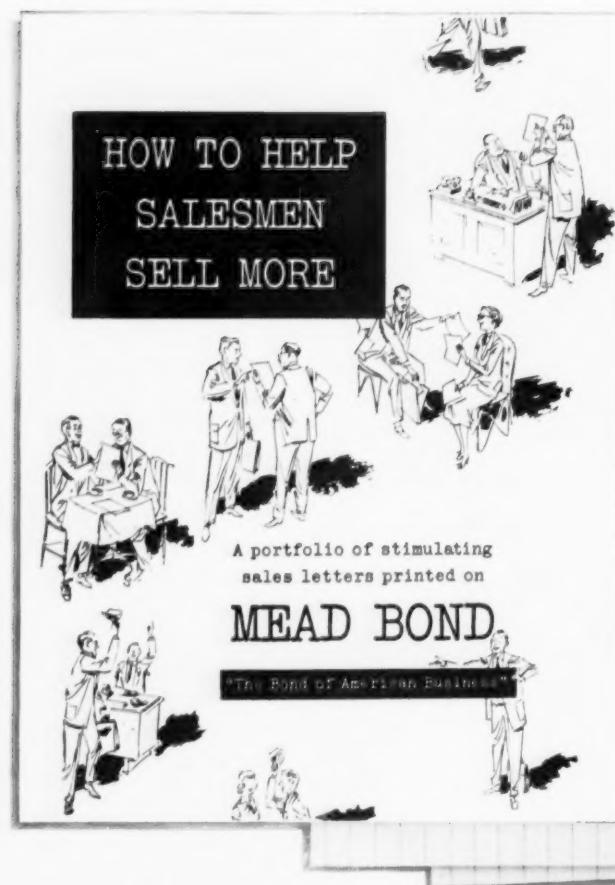
See a Consolidated merchant now. Only he can offer these savings. Only he can show you actual printing comparison tests that prove Consolidated Enamel Printing Papers give equal or better quality at lower cost—regardless of coating method. Ask for free trial sheets—no obligation.

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papers

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The portfolio contains a series of provocative, stimulating selling ideas. All of them are yours to use. Paraphrase them as you see fit, send them out over your signature, and we'll warrant your salesmen will respond hearteningly—and thank you for it.

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LNA

Invites You to Join In Its March of Progress

The Lithographers National Association, during the past half century, has played a vigorous and inspiring role in the phenomenal growth and development of the lithographic industry.

The progress of the industry is attributable, in no small measure, to the ingenuity, foresight and leadership, individually and collectively, of LNA members, who enthusiastically participate in the activities of the Association which is operated on a truly democratic basis.

As the industry's foremost trade association, LNA provides

many indispensable services that assure management's success in the operation of profitable lithographic plants. LNA's expert staff keeps management thoroughly informed on new developments in production, techniques, cost accounting procedures, equipment, labor relations, personnel, etc.

As a part of the lithographic industry, deeply concerned with its future prosperity and expansion, you are invited to join LNA in its "March of Progress." Your active participation and support is a "must" for widening the horizons of lithography.

LABOR RELATIONS SERVICE

Assistance and advice in the development and implementation of sound employee-employer relations policies and practices. Extensive field service is provided by top-flight labor relations staff, working closely with legal counsel. Their valuable assistance covers preparation for collective bargaining, contract analysis and recommendations, drafting of contract clauses, administration of contracts, handling of grievances, and providing data on wages, hours, employee benefits, etc.

GENERAL INFORMATION SERVICE

A wide variety of information on general and technical subjects is provided to LNA members, the industry as a whole and planners and buyers of printed material. Educational literature on all phases of the process is distributed to members as sales training aids, and colleges, ad clubs, national advertisers, agencies and art directors — to guide them in the most effective and economical use of the lithographic process.

PROMOTION OF OFFSET-LITHOGRAPHY

LNA conducts an annual Nation-Wide Lithographic Awards Competition. An exhibition of the winning material, representing 44 classifications, tours the principal cities each year. An illustrated Awards Catalog, including the names of all member-plants, is distributed to 35,000 buyers of printing. As an LNA member you can enjoy the promotional benefits of this widely-acclaimed Competition, which is helping to build members' sales volume.

COST & ACCOUNTING SERVICE

Expert assistance is provided members in solving individual cost and accounting problems. The LNA budget Cost Manual, distributed without cost to members, graphically demonstrates the most modern and economical cost accounting procedures available to lithographers. Up-to-the-minute bulletins keep you informed on cost controls, insurance, sales specifications and a host of other money-saving matters.

MISCELLANEOUS SERVICES

LNA members receive regular bulletins on government regulations and legislative matters affecting lithographic plant management and labor, and periodic reports on production, selling, management, taxes, etc. A steady stream of informative material is sent to newspapers and the trade and business press to promote good-will for the industry and to advance the interests of lithographers.

Write for details of LNA membership

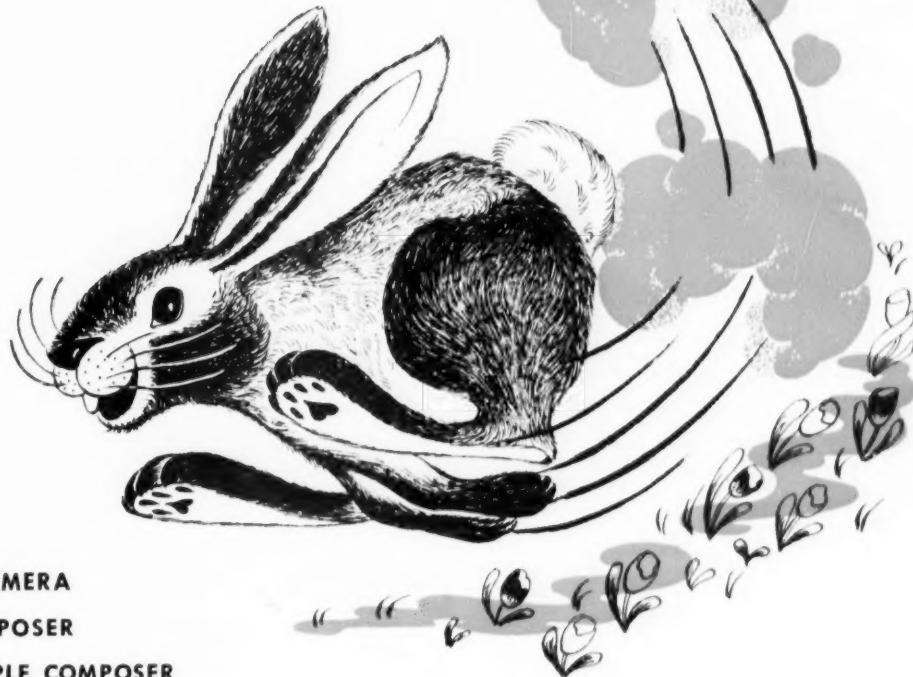
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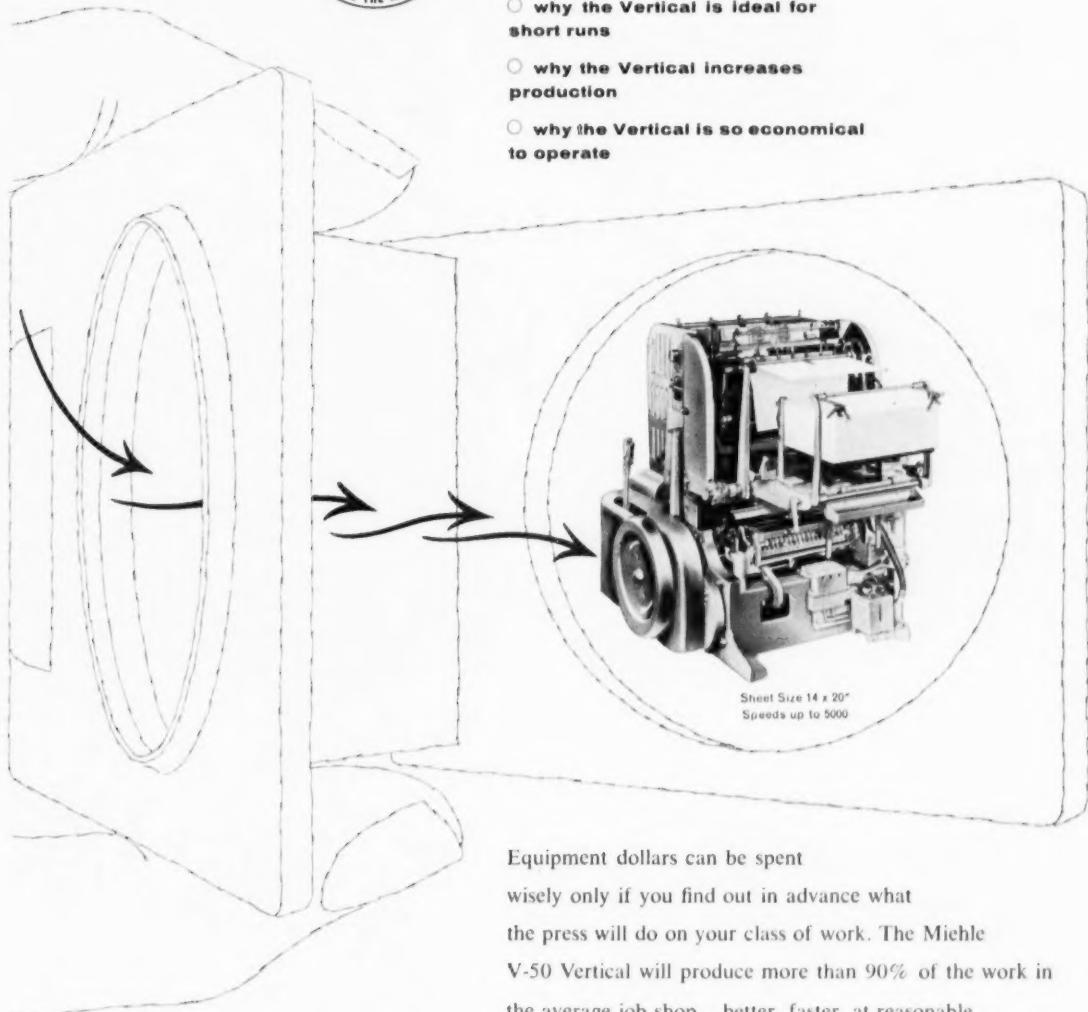
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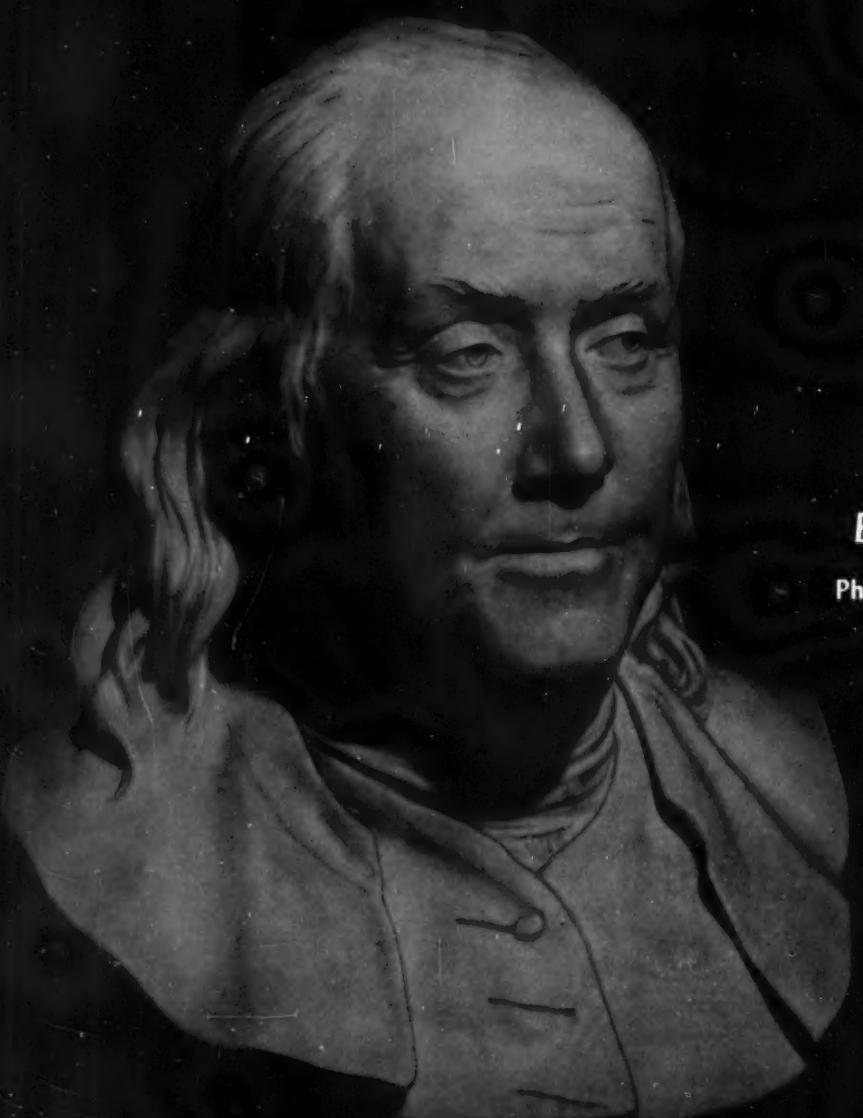


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In Tribute to
Benjamín Franklin
Philosopher, Patriot, Printer

INTERNATIONAL PRINTING WEEK

January 16-22

International Printing Education Week

WHAT'S AHEAD for '55?

1955 will be even better than 1954, graphic arts leaders predict. Net profit squeeze may ease as management adopts better planning and production control

★ Out of the crystal ballfull of what's-ahead-for-1955 queries that THE INLAND PRINTER rolled their way early in December, printers, equipment and supply manufacturers and association executives set up a mosaic of predictions highlighted by optimism. Dark spots here and there were slight contrast against general opinion previewing 1955 as a better business year than 1954 both for local areas and the printing industry itself.

Printing dollar volume forecasts, few on the downside, ran from as good or better to excellent, and reflected confidence that the general industrial production and retail sales pickup late last year will continue. The Federal Reserve Board production index for November rose three points to 129 per cent of the 1947-49 average. That was six points higher than the low reached when the business decline hit bottom last spring. Unemployment increase was less than normal for November; construction and bank loans to business held at high levels; steel output was at the year's highest rate, one-third above last summer's seasonal low. These were straws indicating that the business decline wind blew far short of

Compiled and Edited

By Hal Allen

Eastern Editor, *The Inland Printer*

serious recession force last year, and that the American economy should grow stronger through the coming months.

There seems to be a change, too, in the net profit picture. More respondents expect to improve their end results by such measures as better planning and control of production; larger volume without higher overhead; faster equipment reducing the number of employees; more harmonious relations with labor; close attention to costs and efficient operation. This does not mean that the net profit squeeze is no longer a serious problem for a large majority of printers. It does mean that more managements are taking practical steps to ease or solve it.

Benefits from the new Internal Revenue Code come chiefly from the sections that speed up depreciation and thus encourage investment in new equipment. Some respondents believe the Administration should do more taxwise to help

over-all business, small printers particularly. There was hope that the corporation tax rate would drop from 52 to 47 per cent on April 1 as scheduled. That hope was expressed before President Eisenhower made known that he would ask Congress to extend the higher rate for another year. This disappointment is eased by recognition of the necessity for the Administration to keep the Federal deficit within reasonable bounds.

Taking advantage of the new depreciation regulations, a considerable number of printers plan to install new equipment this year, in most cases for present types of production rather than for processes new to their plants. Other managements are making 1955 a year for consolidating gains and planning for expansion in 1956. Some have already replaced old with new units, or follow the policy of replacing and adding equipment yearly.

Replies came from plants whose payrolls ran from 16 to 750. Most of them see no need for increasing the number of their employees now. There were, believe it or not, replies that said "no manpower problem." A few of the many others said "slight," or just "yes," and let it go at

More Than 130 Cities Plan Printing Week Programs

By Floyd C. Larson
International Printing Week Chairman

The printing and publishing industry across the nation and Canada is finding a new enthusiasm this month and working around the clock in many areas to make International Printing Week, Jan. 16-22, the greatest in history.

With more than 130 cities already planning organized celebrations, the range of 1955 Printing Week activities will undoubtedly surpass all previous efforts for this special observance.

Dorothy Malone, Warner Brothers movie star, joins A. R. Tommasini, vice-president of International Association of Printing House Craftsmen, sponsors of International Printing Week, to urge printers everywhere to get behind national celebration, Jan. 16-22, boost printing

President Eisenhower and many state governors and city executives have already issued Printing Week proclamations, some of which have already been made public with others scheduled for the first week in January.

Special radio and television programs have been scheduled throughout the country. From New York City's industry-wide printing exhibit at the Hotel Biltmore to store window exhibits in the smallest cities, printers will show the public the finest workmanship in the graphic arts. For the public and the printing consumer who wants to know more, the industry is holding "open house" during the week.

Printers and publishers will hold hundreds of special meetings, dinners, banquets and the like throughout January.

(Turn to page 65)



that. In some sections help is plentiful, but not the kind printers need. They are thinking in terms not only of the prospect's potential skills but of his attitude toward the job he may get.

What everybody wants is men who take pride in their work, not for their benefit alone, but for the welfare of the company as well. Wider use of in-plant training for apprentices and for upgrading men to key positions is evident, plus closer cooperation with printing schools, and hope that union apprentice limitations may be eased. The other side of the latter picture, as seen by one executive, is that too many managements are not using apprentices up to the limit.

Regular advertising of their own wares still seems to be overlooked, if not shunned, by too many printers. Those that promote sales advise use mostly house organs and direct mail. Budgets as high as five per cent, in rare cases, run down below one per cent.

One question asked, "What's your greatest problem and what are you doing to ease or solve it?" The man who replied "none that we know of" was practically in a class all by himself. Here's a sampling of problems, with what's being done in parentheses:

Steady, even work flow (direct mail to fill slumps); proper relation between selling price and cost; more volume and modernization of equipment; price-cutting wave (refusing jobs that won't yield a legitimate profit); building up working capital; controlling overtime caused by unusual service requests from major accounts (getting more men for night shift); restoring lost volume (selecting customers rather than competing in the open market); securing real salesmen (own training); getting men to think independently and do work as management thinks it should be done (procedure systems defining areas of authority and responsibility); making both ends meet; meeting production schedules messed up by customers failing to follow them (better internal organization and more customer education); production planning and spoilage; fighting a losing battle for all local printers to get more for their work, rising production costs without being able to pass them along to customers (taking a licking with the best smile we can muster).

Equipment and supplymen foresee better general business this year. Highest estimate of individual company sales increase is 20 per cent. Other estimates include moderate, considerable, and "the peak reached in 1953 may be reached again if the present market holds up." Depreciation changes are rated helpful. One respondent stressed the need for making depreciation matters conform to general accounting principles, thus giving management more discretion in that connection and with reference to accruing expenses.

Readers reviewing the statements will note that they are not based on estimates of the effect that the change in the party control of Congress may have on the American economy. Respondents were not requested to express opinions on that important point. It is the opinion of this

PIA President Walling Sees Better 1955 Profit

William H. Walling, president, Printing Industry of America, and chairman of the board of Rogers-Kellogg-Stillson, Inc., New York City, expects printing industry volume to rise slightly this year. Reporting in mid-December indications that 1954 average net profit for PIA member companies would be a little better than three per cent, he believed this figure should improve in 1955.

"New equipment is increasingly better," he said, "but apparently there are no new processes which will have a material effect this year."

"The new depreciation methods will help our industry, and we will continue to strive for increasing tax relief for small business.

"PIA is constantly working on manpower shortage, one of the industry's primary problems.

"We should do a better promotional job, encouraging the use of more printing for communicating with people through annual reports, employee publications and the like. We should give more encouragement to promotional projects like Miller Printing Machinery Company's annual printers' self-advertising competition."

observer, however, that President Eisenhower's steps toward bipartisan or coalition government should have a beneficial effect on the nation as a whole, both in the domestic and international sense. It would seem that co-operation with the chief executive, by the progressive elements of both parties, should create a better atmosphere for business as well as other phases of American life.

New Orleans, Louisiana

One of the most optimistic reports comes from H. N. Cornay of the Press of H. N. Cornay. "The South has an expanding market ahead," he says. "We are making plans for at least a 20 per cent dollar volume increase over 1954, which was our biggest year. Our profit situation improved last year, and we expect to continue that trend by more plant efficiency and better planning and selling, with emphasis on creative salesmanship. We expect to operate at a greater degree of capacity, which will help over-all absorption of cost and better our profit picture.

"We are going to build a new plant to replace our present plant, and will install a considerable amount of new equipment, including units for rotogravure package printing, a new activity for us. Our regular advertising budget averages three per cent of sales and is spent for a monthly house organ, direct mail pieces about three times a year, and a rather elaborate Christmas card and calendar.

"We have 43 employees and expect to make a few additions. Manpower is al-

ways a problem. No skilled help is available, so we have to up-grade plant men and train new people. We are putting into effect a scholarship program for the Southern School of Printing. I am chairman of a New Orleans Graphic Arts Association committee charged with reactivating the Delgado Trades School printing department. We have secured \$50,000 from the state legislature for new equipment, and more instructors are being hired. This will bring some new people into the industry.

"This company's greatest current problem is continued development of the sales department by adequate training of personnel to do an aggressive job of creative selling. Like many other organizations, we have had to expand our sales department several times, but have not been able to solve all problems concerned with rapid expansion, particularly as to attracting and training qualified, top-notch sales personnel. We have made some strides, but are still far from satisfied with the results."

San Francisco, California

Raymond J. Rath of Stark-Rath Printing and Publishing Co., San Francisco, sees nothing but prosperity for 1955. "The holiday season here indicated public confidence in the Administration," he said. "Buying was perhaps at its highest level, with merchants screaming for more merchandise. I believe this sort of prosperity will be reflected through the year, and that our own dollar volume will be up, probably bettering our profit."

"Skilled printing help shortage is general in our area, due especially to the great influx of population since World War II. I believe most plants are using their full quotas of apprentices, but the quotas are limited by union agreements.

"We plan no immediate equipment expansion, but will follow our policy of replacing any unit that shows signs of obsolescence. Tax changes should help profitwise.

"Our greatest problem is rapidly diminishing profit. Business is entitled to a fair return on investment, but faced with ever mounting labor and materials cost, the spread between gross volume and net profit becomes wider each year, a problem which virtually all types of industry face.

Boston, Massachusetts

George E. Finlay, president of the Geo. H. Ellis Co., Inc. foresees his company getting five per cent more business this year, and netting better profit because "most harmonious relations between our employees and ourselves will result in increased production. We employ 33 and expect to add help during the next few months, our busiest season. The manpower problem is easing. We believe liquidation of many printing plants has temporarily solved any shortage. We expect to enter the offset field in a small way. Our greatest problem is securing real salesmen, and the only solution we see is to do our own training. Concerning tax changes, we feel that printers can and should help their own businesses without aid from the Administration."

Portland, Oregon

Ben H. Miller, printing manager of Kilham Stationery & Printing Co., Portland, Ore., suggested that the printing industry's greatest need may be for individual desire (his italics) to operate more efficiently. Since many plant managers come up through the shop rather than through formal business education, he sees "a real need for an awakening to the business facts of life."

When printers raise their sights because of a desire to be leading businessmen in a community, "certainly they can achieve that distinction, because there's a wealth of good business education available through their local and national associations and elsewhere. Pride in self and pride in the industry lead to pride in profits. Printers need to elevate their thinking along profit lines if 1955 in any area is to be better than 1954."

Good demand for lumber is expected to step up business in Kilham's territory, and the company's dollar volume should rise. "Demand seems to affect prices," said Mr. Miller. "Plants at full capacity enjoy lower hour costs. Stronger prices and lower costs because of greater volume should mean higher net profit."

St. Petersburg, Florida

Ben Granger, vice-president and general manager of the St. Petersburg Printing Co., Inc., which employs 50 and plans

Denver Printer Sees Banner Year in 1955

A. B. Hirschfeld, president of the A. B. Hirschfeld Press, Inc., predicts for his company "a banner year, with business continuing at its present level. Net profit percentage may not change, unless there are unforeseen changes in costs of materials and labor, supplier's service charges, and general operating expenses. But with dollar volume constant or improved, the picture should be as bright or brighter than for 1954.

"Manpower is always a problem, particularly in the offset field. The unions are doing nothing about it, and probably we do not have the answer as yet.

"We are always expanding or improving our facilities. Recent additions include the only four-color offset press in the Rocky Mountain area, a five-station gatherer, three-side trimmer, and a stitching machine.

"We get excellent local and national results from printed mottoes creating good will and showing our quality work. Greatest problem? How to get more business. You have to give service, quality, a fair price, and advertise your wares. But with these ingredients you have to mix a lot of plain old-fashioned hard work."



At New York Litho club meeting, Ren R. Perry of Harris-Seybold Company discussed the future of lithography and graphic arts industry. When finished he was crowned as "Soothsayer Extraordinary" by sweet young thing club provided

to increase that number this year, anticipates better profit from larger volume, and sees the Internal Revenue Code changes as an aid in charging off new equipment. The company intends to enlarge its building and install additional machinery. Practically no newspaper advertising is used. Blotters, booklets, and broadsides help to build business. "We have no problems—that we know of, that is," says Mr. Granger.

Rochester, New York

One printing house officer in this city expects better community and company business volume, net profit up by larger volume without higher overhead expense, and a slight increase in the 40-employee total. For obtaining the right help when it is needed, the company is training young people. This year's plans call for erecting or buying a building, but no new equipment because all old machinery was replaced recently. This executive feels strongly that the 52 per cent tax on profits of \$25,000 or more is unfair and greatly restricts the growth potential of small business. The company plans a regular advertising program—1½ to 2 per cent of sales. Chief problem is training people to think independently and do their work the way management feels it should be done. The solution seems to be procedure systems defining areas of responsibility and authority.

Natchez, Mississippi

D. W. Roberts, plant manager for the Tom L. Ketchings Co., expects good business for the community and company, with dollar volume up and net profit bettered by closer supervision of purchasing and producing. "We have 43 employees, plan to take on more, and are training new help. Tax changes help us. More should be done to aid printers generally and small plants specifically. We are entering the mail-order field to help solve our greatest problem, low sales volume. We expect to use more newspaper advertising, and we may add some litho equipment."

Cincinnati, Ohio

L. A. Braverman of the Fleuron Press rates the outlook good, with both dollar volume and profits up. Number of employees, 18, should average about the same. Good help is hard to get. No expansion is planned. The company's tax situation has improved. More changes are desirable, but Mr. Braverman doesn't know how they could be effected. Fleuron spends little on advertising and has no particular problem.

Atlanta, Georgia

John H. Harland, president of the John H. Harland Co., bank stationers, believes the company will do a good job if it repeats last year's sales gain, which in early December was heading toward 12 per cent. He thinks net profit will stay about the same—"only way to increase it would be a change in the Federal tax program, but I fear Uncle Sam will find it necessary to renew the 52 per cent corporation tax for another year."

Harland has no manpower problem. Sixty per cent of its employees have been on the job five years or more, 30 per cent at least ten years. No expansion is planned, but between \$40,000 and \$50,000 will be put into new equipment. Crowded main printing plant space is the big problem. The Orlando imprinting plant was

New York Executive Has Wary Prediction

Frank Commanday, president of Commanday-Roth Co., Inc., found 1954 business slightly better than 1953, and he thinks 1955 will show another slight increase. He bases this conclusion "on the appropriations for the new year. Nearly every instance where I am familiar with the budget shows larger expenditures for direct mail, printed advertising, and sales promotion, the type of business we are concerned with in the main."

"I regret to state that, in spite of more business, we will not show a corresponding profit increase. Profit will be about the same as last year. This will be due primarily to increased costs we must absorb, as well as sharp competition caused seemingly by over-expansion of equipment.

"The small increase in business we expect will not warrant additional equipment. We may replace some older units. No doubt our thinking to replace old with new machinery is helped by the new National Revenue Code, which has accelerated depreciation. As in the past, we plan to spend about two per cent of our volume return for advertising and sales promotion. By maintaining good employee-employer relationships over many years we have very few manpower problems."

moved into a new building last October. The company has a separate imprinting plant in Atlanta and a small plant in Nashville, Tenn.

Clinton, Iowa

Jack D. Tolson of Allen Printing Co., Clinton, Iowa, expects very good community business, higher company dollar volume, better net profit through closer production and inventory controls, and need for enlarging the 20-average payroll. The company is training apprentices, feels benefited by tax changes, looks for more to help small printers. A regular house publication and direct mail advertising by this firm cost from three to five per cent of sales.

New York City

Harold M. Davis, president of Davis, Delaney, Inc.: "Printing business should be better throughout the country. More and more color is being used, more and more selling promotions are tied in with printed literature. We hope to do more business, not with mirrors but by good selling and more efficient manufacturing. We operate a pressroom only, with about 100 employees. Manpower is always a problem. We take advantage of trade schools and have our own training program. We are installing about one-third of a million dollars worth of new color equipment. Some accelerated depreciation provisions will help us. We spend about 2½ per cent of our sales dollar for regular advertising, mostly direct mail, some running in trade papers. Our greatest

Dallas Fights Battle

Frank C. Erwin of Wm. S. Henson, Inc., hopes dollar volume will go up but sees no prospect of a better net profit percentage. Plant employment, 25, should stay around that figure. For easing the manpower situation, Henson is providing in-plant training and contributing regularly to the Southwest School of Printing. No expansion is planned. Tax changes help the business and more relief is needed, especially for small plants. Regular advertising is on a one-per-cent-of-sales basis. As to severe problems: "Making sales that are economically sound, and fighting a losing battle to educate all local printers to get more for their work."

problem is keeping abreast with the times; finding a balance between profits and what we can plow into new equipment; keeping alert to new methods and equipment."

Salt Lake City

Homer Coleman, manager, Stevens and Watts, Inc., Salt Lake City, looks for slightly rising dollar volume: "Copper mines, playing an important part in Utah's economy, have just signed a union seven-day week contract, and we have a uranium boom—a four billion dollar operation so far. Net profit will stay about the same. We have 25 employees and plan no increase. It's tough to get good help, but at present we're doing nothing about it. We'll expand our bindery if we can get good supervisory help."

"The Administration cannot help the printing business, except by taking the government out of printing wherever possible. Printers themselves will have to do more and not rely on the government to solve their problems."

"We plan to raise our one per cent direct mail advertising budget. Our greatest problem is whether to install offset equipment. We have worked along the line that a need could be developed in our area for one good letterpress house serving agency clientele in most cases. With the tremendous influx of captive shops, which in my opinion are eating the heart out of the printing industry in general, we are still reluctant to make the offset equipment decision."

Wilmington, Delaware

H. Howard Turner, general manager of the Hambleton Co., Inc., Wilmington, Del.—"We expect more volume this year because sharper general business competition is prompting larger expenditures for advertising. Net profit? About the same. Stepping up efficiency is offset by greater printing industry competition, so lower costs achieved will be passed on to our customers."

"We may add a few employees to our 40 average. Getting good or even fairly competent help is a great problem. The

PIA-UES manpower survey is focusing attention on it and should bring some results. Our company and this area will push the apprentice program.

"We have an irregular advertising program, about one per cent of sales, which is not enough. Perhaps the greatest problem is service requirements. Increased production capacity and more aggressive printing salesmanship have created a buyer's market in which service, with all its delivery and quality implications, is of paramount importance.

Kissimmee, Florida

Al Cody, president of Cody Publications, Inc., predicts that growing population will improve business in this community, but loss of an important account that has set up its own plant will reduce Cody dollar volume on printing sales, while advertising sales go up. He doubts any net profit percentage improvement and thinks the payroll total will be less than last year's average of 30. Training high school and GI apprentices has bettered the manpower situation greatly. No expansion is planned, except perhaps a proof press and a small offset press. Tax changes may not affect the business appreciably. "We have been disappointed that the Small Business Administration refuses to loan money on publishing properties," said Mr. Cody.

"Since we are something of a captive plant, our promotional effort is for selling advertising in our publications. About five per cent of sales is used for promoting other activities. For restoring the lost volume, our greatest problem, we plan to develop new publications and customers rather than seek more sales in the open market competitively."

Fort Worth, Texas

Carl P. Motheral of the F. L. Motheral Co. expects a dollar-volume rise but no better net profit. The number of employees, 32, may increase, but manpower is short and his area is doing nothing about it. New equipment purchases are planned. Tax changes may help the business. No regular advertising program is contemplated. The company is considering mail-order work to maintain a steady production flow.

Little Rock Decrease

Frank H. Parke of the Democrat Printing & Lithographing Co. thinks that the effect of drouth in this area will reduce industry volume somewhat. Economics and improved production should strengthen the plant's net profit. There's no manpower problem, and the employee total should stay around 125. Three Teletypesetters will be installed. Advertising is limited to a monthly letter taking less than half a cent of each sales dollar. The company has solved its problem of shrinking commercial volume, but type changes cause many internal dislocations.

Los Angeles Printer Predicts Small Gain

Ralph S. Shepherd of Bryan-Brandenburg Co., Los Angeles, prefaches his predictions by rating his comments in these pages just a year ago as a less than perfect batting average but still in a respectable bracket. Then he risks the following prognostications, his word, and a sure enough line filler:

Los Angeles business outlook, small but firm general increase; ditto as to dollar volume, with his business following the area pattern, to which he adds a cautious "we believe."

Net profit gain not expected. Holding the 1954 percentage would be pleasing.

Small addition to the 68 employee list. Manpower problem in most divisions "is that of quality. We carry the maximum number of apprentices our contracts allow. Contracts are too limiting for the industry's good and too many employers are not using the number of apprentices allowed."

Greatest problem is unscrupulous competition. One remedy being tried—holding to quality above all else and thus holding the better market. The second greatest trouble is increased production costs that can't be passed along to buyers. The answer for that one: "Improving equipment to decrease costs and taking a licking with the best smile we can muster."

Memphis, Tennessee

Francis J. Brunner, president, Brunner Printing Co., signs all letters not with "Yours truly" but with "Be Wise—Advertise" in red, the company's copyrighted slogan. This small business—30 employees—builds steady growth by planned monthly direct mail advertising. Phone book yellow section ads have been reduced because direct mail seems a better way to select prospects and help salesmen pinpoint their calls. The company's ad budget is five per cent of gross sales.

Brunner Printing will move into a new plant by May 1 and expects at least 10 per cent and possibly 20 per cent larger sales volume and more profit from lower production costs and keener attention to all operating expense. Despite a plant fire last April, the company made a small profit for the year. Concerning manpower, Mr. Brunner writes:

"We have signed a contract to employ union help. Most Memphis plants operate under the union shop plan. The union has been unable to supply sufficient help, so at present (December) we hire our own employees. The largest majority are nonunion and don't seem interested in joining.

"Organization continues to be our company problem. We have written a set

of firm policies outlining the company's purpose and the duties of department heads, who participate in an incentive system. This has stimulated interest and improved the cooperation coming from department heads."

Jacksonville, Florida

M. G. Lewis, president of the M. G. Lewis Printing Co., reports that his company will spend about \$50,000 for office building expansion and \$25,000 for equipment replacements and additions. Volume should be as good or better than it was last year and net results about the same. The company employs 60 people, has no manpower problem, and is running a training program in every department. Two per cent of sales goes for advertising. For combatting a price-cutting wave, the company is producing more efficiently where possible, and refusing to take jobs on which it cannot earn a legitimate profit.

Hartford, Connecticut

William H. Buckley, vice-president of Kellogg & Buckley: "The year 1955 will give us the opportunity to improve on our record for 1954. We have been putting a major effort into the improvement of our internal efficiency and the strengthening of our sales organization."

Kansas City, Missouri

Alfred C. McWhirter, president of the McWhirter Co., foresees higher volume, hopes for better profits. For several years, volume has increased about 25 per cent each year, and the 1955 goal is the same. The plant averages 40 people; any personnel added this year would be on the night shift. Less overtime and a closer tab on selling and administration costs are planned to reduce operating expenses. More offset and bindery equipment may be purchased. Internal Revenue Code changes, especially stepped-up depreciation, should help every plant. The company plans to mail a monthly job specimen with a letter giving all specifications of the piece.

Des Moines, Iowa

One of this city's medium-sized plants looks forward to five per cent higher dollar volume with no net profit change nor additions to its group of 50 employees. Here there is no manpower trouble. Two new presses and a new Linotype will be taken in. Advertising budget is 0.5 per cent of sales. Greatest problem is getting more volume, with modernizing equipment as contributing to its solution.

Washington, D. C.

Herbert Pillen of Mercury Press, Inc., which specializes in newspaper format printing for accounts in and around Washington, D. C., states his most bothersome problem is competition from nearby cities where work weeks are longer and wage scales lower. He foresees general and Mercury business about the same as last year, but won't know what to expect on the net profit line until wage negotiations open in February and 1955 wage costs become predictable.

Madison, Wisconsin

Charles F. Du Bois of the Straus Printing Co. expresses conservative optimism for his community, with Straus volume up about ten per cent due to more sales work, and net profit improving slightly by using a bookkeeping machine for more accurate costing and budgeting. The 50-employee company has no special manpower problem, plans to buy two presses without much expansion of building facilities. "Greatest problem," said Mr. Du Bois, "is that our employees take too much for granted the fine benefits they receive in addition to payroll checks. We hope to do more employee education."

Easton, Pennsylvania

Cyrus S. Fleck, executive vice-president of Mack Printing Co., sees the general outlook for this section of the country comparable to 1954, with perhaps some slight improvement. Last year's dollar sales and profits were under 1953, but much less so than expected, and surprisingly close, if not better in some cases, to 1952, a very good year. Mack's 1955 dollar volume should be slightly above 1954. As a scientific periodical and book

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Central Ohio Increase May Help Net Profit

Robert G. Kelley, president of the Columbus Bank Note Co., foresees very good business for central Ohio. "We expect our own dollar volume to go down slightly," he said, "but our net profit should improve, because for three years we've been improving our production planning and getting more efficiency into our over-all operation. This showed up last year to the tune of three per cent better net profit to date (in early December), and we expect even better net this year on \$100,000 less sales.

"Perhaps our greatest problem is easing and controlling extreme overtime caused by unusual service requests from some major accounts. We are trying to do this by getting more men and using a night shift. Solving this problem will help net profit immeasurably.

"Tax code changes will help us some, since we were in a bad excess-profits tax position. Much more should be done to help printing business generally, small printers specifically.

"We're not planning to build any new plants or additions this year, but will buy several pieces of new equipment; nothing major, however.

"We have a slight manpower problem because it's always hard to find top-notch litho men. No one in our area is doing much about the general printing industry manpower problem."

Association Leaders Full of Optimism for This Year

W. Floyd Maxwell, Lithographers National Association

W. Floyd Maxwell, executive director, Lithographers National Association: "The lithographic industry, whose growth in the past five years represents one of the finest achievements in our economy, looks forward to 1955 with full confidence in its ability to continue to serve the expanding printing needs of modern business. Although the sales record for American industry in 1954 did not reach the all-time high level of the previous year, the lithographic industry, volume-wise, maintained a fairly good position. Lithographic production kept fully abreast of demand, but it is more than likely that the industry profit picture for 1955 will continue to be unsatisfactory.

"A survey of lithographic profits on sales and after taxes, conducted by LNA last spring, showed for the 1951-53 period a condition of stabilization, but at a very low level. The percentages were 4.5 in 1950, 3.4 in 1951, 3.5 in 1952, and 3.5 in 1953. These earnings are considerably lower than in most other manufacturing industries.

"It will be remembered that the beginning of 1954 an inventory recession was clearly under way in the American economy. The downward trend came to a halt in the late spring, and business and industrial activity, after normal seasonal adjustment, reflected little change through the

third quarter. General business during the last quarter, however, showed a definite upturn, which there is good reason to expect will continue well into 1955.

"The year 1955 thus opens on a more optimistic note than the year just past; indeed, toward the year-end there were scattered reports from individual lithographers recording a moderate upturn in business volume. Without a trace of doubt there will be a hard competitive struggle for the consumer dollar in 1955. In this business climate, the lithographic industry will have to intensify its efforts to increase efficiency in operations and to provide quality service to its customers. Break-even points are high, and increased wage costs, together with other advancing costs, constitute a distinct challenge even to the maintenance of our present profit position.

"Aggressive promotional, sales and advertising programs will be needed to build sales volume, but, perhaps more important, avoidance of a condition of "profitless prosperity" will depend more largely on the courage and ability of individual lithographers to adopt and to follow an intelligent sales policy, designed to provide a fair and reasonable profit on sales. Customers may be willing to accept, but they have no right to expect, a price lower than this."

Walter E. Soderstrom, National Association of Photolithographers

Walter E. Soderstrom, executive vice-president, National Association of Photolithographers: "I believe lithographic dollar volume in 1955 will be higher than it was last year. Net profit will probably average between four and five per cent, with some well managed plants netting ten per cent or more.

"Costs will be considerably higher. The 35-hour week and longer vacations become effective. Lithographers can expect the cost of equipment, materials and supplies to be higher, because manufacturers are also faced with rising labor and materials cost.

"The lithographic industry has long suffered from a very short supply of skilled help. Too many managements rely on their competition to train apprentices. Every lithographer should train as many apprentices as possible.

"The fast new litho presses are a must if the lithographer expects to enjoy great productivity of quality work. More important than equipment cost is the number of good salable sheets that come off the press day after day throughout the year. Good salable sheets effectively measure the return both on payroll and on new equipment. Lithographers operating well-managed plants, turning out quality work, will find important buyers more and more entrusting their litho budgets to them.

"A national advertising campaign by lithographers is desirable. This industry usually has comparatively few firms carrying the entire national promotion load.

We plan to do our best to stimulate grassroots advertising and to improve selling by our members. Local lithographers should know their prospects and how to reach them better than a trade association. They will prosper and grow stronger, or lose ground, depending on the kind of advertising material they use and the kind of selling their salesmen do.

"Lithographers can expect to increase their volume steadily over the years ahead. Some firms will have a very great sales increase but lower profit than in previous years, largely because they do not know their costs and because they sell bigger and still bigger volume at ruinous prices. It is my sincere conviction that the well managed lithographic firm can expect to enjoy both higher sales and better profits this year."

Paper and Pulp Association

John H. Vogel, economist for the American Paper and Pulp Association, bases an optimistic view for 1955 on the performance of the paper and pulp industry during the past year. "A year ago," he says, "when the first forecasts for 1954 were beginning to appear, predictions for over-all industrial production centered on the fact that a general decline of about 10 per cent could be expected, with some industries to show rather sharp declines below 1953.

"The paper industry, however, has proved to be an exception, and throughout the year mills have operated at a high rate of capacity to produce approximately

26,300,000 tons, a decrease of less than one per cent from the all-time high record set in 1953." Most of this small decrease, says Mr. Vogel, is attributable to paperboard lines; production of printing papers, except for newsprint, remained at about the 1953 level.

Mr. Vogel notes that "one factor behind the industry's steady performance has been the sharp increase in exports of both wood pulp and paper. Over the past year, economic conditions in many countries improved to such an extent that currency restrictions and trade barriers were eased, allowing the reestablishment and expansion of former markets and the opening of new markets. World markets for the industry's products should continue to grow.

"In 1955, assuming that the much-predicted upswing in business occurs, there is good reason to expect that this industry will set a new record in production. It may achieve a level in excess of 27 million tons."

Lithographic Technical Foundation

W. E. Griswold, executive director of LTF, predicts that "research efforts to improve the end-use value of lithography will be stepped up during 1955 and concentrated pretty largely on tone and color control, with the emphasis on uniformity and quality. Additional manpower and funds will be employed in these directions because of the present market situation and the desirability of cutting waste, increasing production, and keeping costs in line."

Screen Process Association

Milton Grant, president of the Screen Process Printing Association, International, views the national economic outlook as favorable, and feels that screen printing has a much better opportunity than most other enterprises to reap the benefits of a good year for business in general. For that opinion he gives two reasons—the potential of the process, as a full-fledged phase of the graphic arts and as an industrial technique, is just becoming known; and wherever there is a national, state, or local economic change, "our industry is involved in making printing changes (of a short-run nature) to keep pace with new conditions."

Screen process printers have considered themselves craftsmen rather than businessmen, said Mr. Grant, "but now that has been reversed. During 1955, the management trend will be expedited and, with new and more efficient operating methods, profit margins will be larger than ever. Screen shops are becoming increasingly mechanized. Longer runs now possible through mechanization will enable processors to obtain more jobs that formerly were assigned to other graphic arts media.

"Our greatest problem is to make known to potential customers the advantages of more mechanization for longer runs, and of the trend toward conducting

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Equipment and Supply Leaders Predict Good Year Ahead for Graphic Arts

Mergenthaler Linotype

Martin M. Reed, president of Mergenthaler Linotype Co.: "Graphic arts industry operations during 1955 should be at a somewhat higher level than last year. This is based on the assumption that the economy generally will suffer no severe downward or upward movements, and that a high rate of advertising expenditures is to be expected.

"We expect a moderate increase in our dollar sales during the fiscal year ending September 30. No expansion of plant facilities is planned for this year. We have not added nor do we plan to add any foreign equipment or supplies. Competition from foreign offset presses is being felt increasingly by our wholly-owned subsidiary, Davidson Corp. This could become a problem if tariffs on printing machines and duplicators are reduced by any appreciable amount.

"In the long run, recent Federal tax code changes will not be of much benefit to us. Some small benefits may accrue this year from adjustments permitted under the new law. It is our belief that the law should be modified to conform more closely to generally accepted accounting principles, and particularly that management should be given greater discretion in dealing with depreciation and the accruing of expenses."

F. P. Rosback Company

J. C. Patterson, general manager of the F. P. Rosback Co., Benton Harbor, Mich., sees the industry outlook as quite good and expects the company's sales to increase. Plans for this year do not include new buildings or additions. Rosback has not added any foreign lines, does not foresee doing so, and Mr. Patterson believes that imported equipment will be no problem saleswise. Apparently, tax changes have not helped this company, and further changes will have little bearing unless rates themselves are reduced. The major problem, common to all manufacturers, is to maintain proper balance between income and outgo.

Hamilton Manufacturing Company

R. L. Perry, professional equipment division sales manager of Hamilton Manufacturing Co., Two Rivers, Wis., looks for a healthy year for the industry, with Hamilton volume up three to eight per cent and perhaps matching the 1953 peak if the market continues at its current pace. The company has just completed expanding factory facilities, and plans more expansion this year.

Intaglio Service Corporation

A good year for the industry and increasing sales for Intaglio Service Corp. are forecast by V. Winfield Challenger. Needing more space for additional equipment, the company is erecting a new building in New York City and plans to enlarge its Chicago facilities.

Intertype Corporation

Neal Dow Becker, Intertype Corp. board chairman, forecasts slug-casting machine sales about the same as last year, "with perhaps some acceleration in the sale of high-speed machines designed for Teletypesetter operation. We anticipate that installations of Fotosetters, which are rented, will be substantially greater. Consumer acceptance is increasing at a gratifying rate, and there is presently no competing machine on the market." Intertype handles no foreign machinery, and imported units are no problem in the company's domestic business. Mr. Becker regards present tax laws as reasonably satisfactory.

"The chief problem bothering us," he says, "is the fact that manufacturing costs have risen so high in this country that we find ourselves unable to compete in foreign markets, where competing machines sell for prices as much as 30 per cent lower than we can afford to sell for. No satisfactory solution to this distressing situation is yet apparent."

Huebner Laboratories

W. C. Huebner of the Huebner Laboratories, Mamaroneck, N. Y., appraises the industry's outlook as good and rates Huebner sales prospects on the upswing. "Slow deliveries" was his answer to the problem question. Further tax changes are needed. Those made so far have helped.

E. P. Lawson Company

D. W. Schukkind, president of the E. P. Lawson Co., Inc., New York City, believes that business in general will continue at the current level through 1955. Lawson business last year increased over 1953. "Our own operations will be at a higher rate this year," says Mr. Schukkind, "and better volume will be in good measure influenced by the broadening of our line of paper cutting machines and bindery equipment.

"The graphic arts industry can look for increased volume because use of printing will be at a higher rate than heretofore. Intense sales effort will make for larger volume. The year should be most profitable for those organizations that are well managed and that have broad vision, with the ability to carry through operations on a businesslike basis."

Hammond Machinery Builders

"Very good but probably more competitive," is the equipment business forecast made by Lee Hammond, president of Hammond Machinery Builders, Inc., Kalamazoo, Mich. He expects Hammond sales this year to equal 1954 volume. The company is buying new machine tools now, will buy more as the year goes along, and is not affected by imported equipment. "The end of the excess profits tax was of real importance to us," says Mr. Hammond.

Miehle Printing Press

Carlton M. Mellick, vice-president in charge of sales for Miehle Printing Press and Manufacturing Co.: "We believe that general business will improve and that the graphic arts industry should enjoy a very good year. Our advertising budget has been expanded and several men have been added to the sales staff. We enter 1955 confident that it will be a better year than 1954, with a fairly sizable increase in our sales."

"There is a continued trend toward more color printing. Multi-color equipment seems to be much more in demand. There is also a trend toward combination plants offering letterpress and offset printing and services. Miehle is now prepared to meet this trend. Considering everything, both printers and suppliers should enjoy a very good year."

Ideal Roller & Manufacturing

Norman L. Rowe, vice-president of Ideal Roller & Manufacturing Co., Inc., sees 1955 as a better year for the industry and for the company, which will continue expanding its manufacturing facilities. Ideal Roller exports some products, imports none for domestic distribution. "There will be sufficient mass confidence in the nation's economic security to keep business going at a very desirable pace in 1955," Mr. Rowe believes. "But many things in our economy are dangerous, such as taxes so high that they are a continuing threat to the economy, and the terrific indebtedness of national, state, and municipal governments and, to a large degree, of the people themselves. Fortunately, the 'hot peace' requires large government expenditures that greatly aid industrial and business activity. Without this aid things might be much different."

"I see one bright spot on the horizon that might remove the dangers before they cause us any trouble—the very apparent industrial recovery in Europe. Most of the free nations over there seem to be on the verge of a real, sound economic recovery that will lead to prosperity and strengthen confidence in this country."

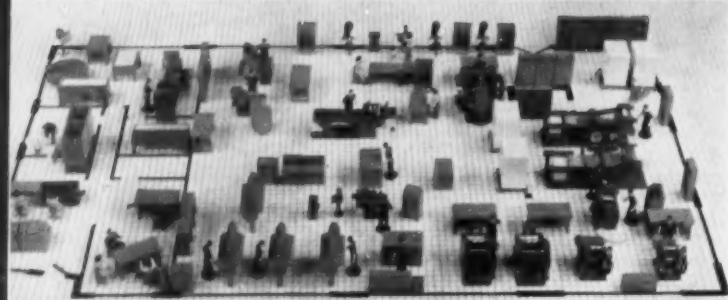
Challenge Machinery Company

J. Edgar Lee, president of Challenge Machinery Co., Grand Haven, Mich., believes that 1955 industry volume may be slightly better than 1954 but not up to the 1953 level. Challenge expects a moderate rise over last year, and plans lighting and heating improvements, but not much in the way of space expansion. No foreign lines are handled and none will be taken on. Imported machinery will present a problem to the company saleswise. "It is bad competition, pricewise especially," says Mr. Lee.

Turner Printing Machinery

Dan Fisher, secretary of the Turner Printing Machinery Co., Cleveland, predicts that 1955 will be "one of the biggest printing machinery years in the industry's history. So many plants have expanded their buildings since the war, adding only a nominal amount of new and faster ma-

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New plant of Gordon Printing Co., Davenport, Iowa, with 18-20 employees. Above: William P. Gordon (left) and father, J. Frank Gordon. Left: angle shot of scale models utilized in planning the layout of the new building

Davenport, Iowa, Printing

★ From the standpoint of design and production flow, the new building of the Gordon Printing Company in Davenport, Iowa, is considered outstanding by printing plant engineers who specialize in such structures for small printing companies.

With an average of 18 to 20 employees, J. Frank Gordon and his son, William P. Gordon, who now own and operate the plant, consider they have an ideal building and equipment placement plan. The building was designed and the machinery was located for efficient work production flow by Graphic Arts Industry, Inc., Minneapolis, under the direction of Paul J. Ocken, vice-president and general manager.

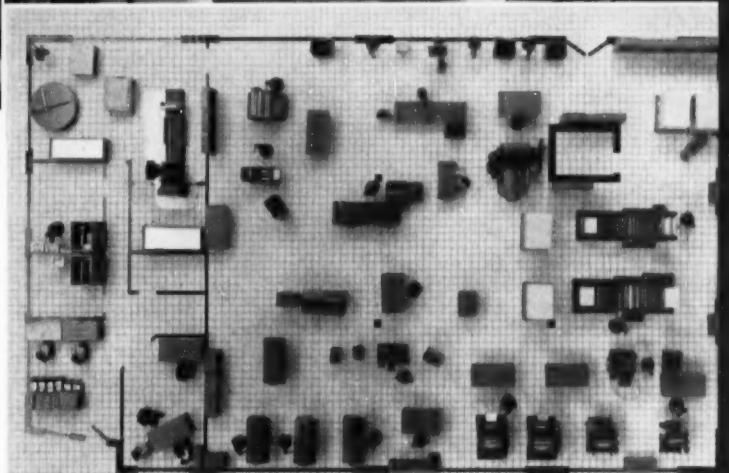
Preliminary planning was accomplished by the use of specially prepared layout paper and miniatures of printing plant equipment. The layout paper is available in 35- by 45-inch sheets and is ruled in black ink in quarter-inch squares. High rag content, heavy ledger paper is used to minimize picking and fuzzing. Special tapes in black and eight colors and widths varying from one thirty-second to a half inch made by Minnesota Mining and Manufacturing Company are used.

For a layout in permanent form, the ledger sheet is mounted on a piece of quarter-inch tempered Masonite Preswood; on top of the ledger sheet is placed a sheet of clear cellulose acetate .020-inch thick. The black tape is

Left: Webendorfer and Multilith in offset department. Left below: offset plate department. Below: four platens (two automatic) and Miehle Vertical



Above: William P. Gordon seated at his specially designed desk, interviewing caller. Upper right: business office is attractively decorated. At right: Floor plan, showing equipment and personnel, taken from above



Plant Is Considered Ideal

affixed to the acetate sheet and experiments are begun with the placement of equipment in accordance with the owner's ideas and those of members of the Graphic Industry, Inc. staff.

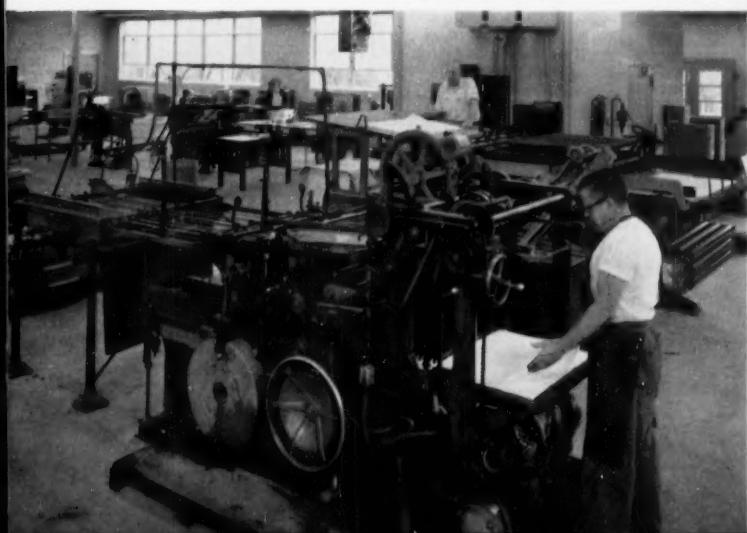
For layout purposes, scale models, in which the organization has some \$10,000 invested, are used. Nearly every commonly used machine or piece of equipment in a printing plant is represented by the miniatures which were made by model manufacturers and members of the GAI staff.

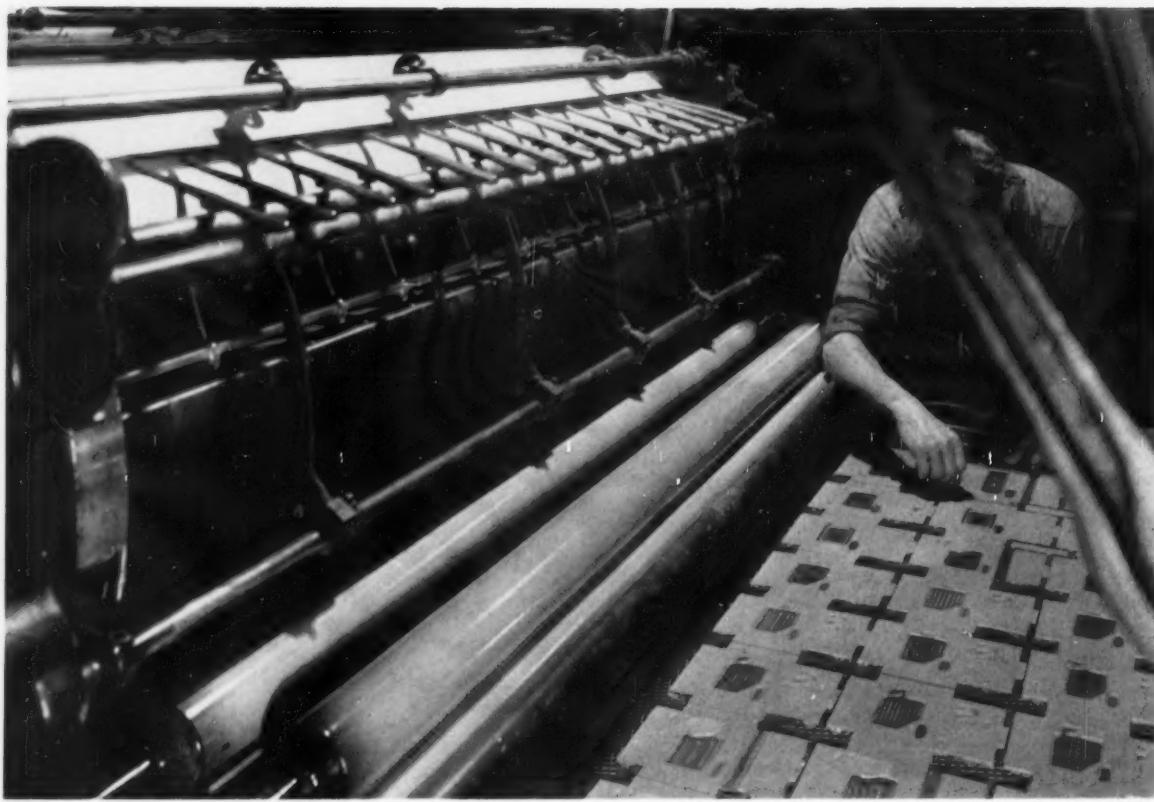
Major equipment in the Gordon plant includes two cylinder presses, a Miehle Vertical, and four platen presses of which two are automatic. The offset department has a 17x22 Webendorfer and a Multilith.

The new Gordon building has 6,000 square feet of floor space on the main floor for its own use together with a lower floor half that size for the Quint-Cities Typesetting Company, a Gordon affiliate. Space for a garage and paper storage is also available on the lower level.

The Gordons believe that efficient utilization of manpower is all the more necessary under present day conditions because of continuously rising labor costs in all branches of the printing field. On the other hand, they emphasize, the customers of the commercial printing business and advertisers in the daily newspapers are constantly putting pressure on the printer or the publisher to keep prices down.

Right: typesetting division, located on basement floor, is Gordon affiliate. Below right: stones, cases, saw, proof press, Ludlow. Below: cylinders





Combination rollers on press in the plant of the Ace Carton Corporation in Chicago. Process rollers solve melting problem on high-speed commercial rotaries

Combination Press Rollers Perform Variety of Jobs

★ It sometimes happens that an older product functions so efficiently that its very presence becomes unnoticed. Should it suddenly be withdrawn from the market, it would assume an importance and draw attention which it had not been given for many years.

Such items as boiler compounds, water softeners, hydraulic and oil lubricating systems are some of these items, and there is one that is of particular interest in the graphic arts industry—the process or combination roller for presses.

Present Roller More Efficient

This roller was introduced more than 25 years ago and has been improved year by year until the present day product is much more efficient and much more usable than the original roller. Yet even in its less than perfect state, it performed certain functions which no other roller would perform. It became so much a part of the picture in plants where it is employed that it is often slighted in being mentioned among the important adjuncts to production.

The process roller is a roller which combines the durability and cool operation of a rubber roller with the soft texture of a glue-glycerine composition face. (Every printer who has used composition

By E. B. Davis

E. B. Davis, vice-president of the Ideal Roller & Manufacturing Company, Chicago, has had years of experience in manufacturing various press rollers, and is well qualified to discuss the combination roller, what it is and what it can do

rollers knows that although plagued with some major weaknesses, this type has a definite advantage in producing quality halftone work, plus the ability to keep the form clean of dust and lint.) There is an added advantage in using such a combination roller in that its glue-glycerine surface, which is comparatively thin, can be sectioned for split fountain work without destroying or damaging the stable rubber base. This ability to run split fountain work and later re-cover the base roller with glue-glycerine composition has been important to both printers and publishers. It has meant that many publications have been able to afford split-fountain color work that otherwise would be out of reach economically if it was necessary to section composition rollers and thereby destroy them for future use.

Process rollers are coated in the user's own plant on a special machine designed for this work. The machine is of simple construction, and it is possible to instruct an operator in a few hours.

Most of the large publication houses in the United States, such as Condé Nast, Curtis, McCall, Crowell-Collier, R. R. Donnelley, and W. F. Hall, have used this roller system for the past quarter-century. It has reduced their roller costs to an absolute minimum per thousand impressions. In addition, they have been able to deliver to their advertisers high quality reproduction of art work in fresh, clear colors. They assure themselves of this quality by keeping the rollers freshly surfaced at all times, and since this costs only a little more than a dollar per roller, it is inexpensive insurance indeed for turning out a superior pictorial job.

Affected Speed of Presses

These rollers were influential in another way which is hardly appreciated by the industry in general; that is, the effect they have had upon the development of higher press speeds. During the time when only composition rollers were available, press speeds were limited because there was danger of rollers melting due to bearing heat when speeds became high. With the combination roller available, users were able to run their presses at top speed and, since they experienced no difficulty, they began demanding even higher speed presses. So far, no press using

linseed base inks has been developed which runs at so high a speed that such rollers cannot operate efficiently. In addition to the very large publication houses, many of the medium-sized press-rooms in the country today are equipped with this roller system, and it is aiding them in maintaining quality in their printing.

Folding box companies had a similar problem of speed and quality when the packaging industry expanded, and they looked around for a solution to their difficulty. The combination roller and the system of resurfacing it in their own plants was waiting for them. Consequently, 96 of the largest folding box companies in the United States are now equipped with roller bases and surfacing machines for doing this type of roller surfacing in their own plants. They have assured themselves of having suitable rollers on hand at all times to do the kind of job which is required in their competitive market today.

Foreign Countries Service Own

Some of these folding box companies have established branches in Mexico and in South America. One of the first purchases they have made for those plants has been a surfacing machine and base rollers. They consider this equipment essential in countries where there are few local suppliers and where they must depend upon themselves to keep their presses running day and night. There is even an installation in South Africa.

While many other rollers have made their appearance on the market since the combination or process roller was first introduced, process rollers have continued to be used faithfully by both the publishers and folding box companies. New inks have been devised, and higher and higher speed presses have been built, but still these companies hang onto their surfacing equipment and the base rollers as

insurance against their presses being down for any length of time.

The base rollers are obtainable both in the very soft natural rubber and in a synthetic rubber base. In the latter case, the printer may use the roller either with or without the glue-glycerine surface, depending upon the type of ink he intends to use. But if the printer needs sectioned rollers, the most efficient method of getting exactly what he wants still remains the combination roller with the glue-glycerine surface.

This, then, is a case where an old and efficient product has been modernized to keep up with today's strenuous requirement of roller materials. But the basic principle remains exactly the same as when it was first devised more than 25 years ago. In addition to all of the saving in production time, increased speeds, and quality work, the users of these rollers have benefited, too, in relieving their shipping rooms and in reducing freight costs to and from manufacturers. It is for these reasons that it is sometimes good to take a new look at an older product to see whether or not it may have something to offer you.

How to Score Bristols

Too often a well designed and well printed piece of advertising material fails of perfection because it cracks at the fold. Sometimes this is the result of a poor choice of paper, or false economy. At other times a contributing factor is a tendency on the part of buyers of printing to overlook poor scoring. But it is a fair statement that scoring with a sharp rule spoils many a job.

As a rule, only those methods which produce an embossed ridge on the paper will give good folding results. A score which compresses or cuts the fibers of the paper invariably results in breaking the surface when the fold is made. A well

scored bristol has an embossed ridge both wider and deeper than the thickness of the stock.

Here is the string and rule method of scoring: 1. Make up a form with two 2-point rounded rules with a 2-point lead between them (slightly more spacing for heavy weights of bristol). Take impression. 2. Anchor piece of hard twist cotton twine under gripper; draw tight. Cover whole length with strip of cellulose tape. 3. Adjust impression by removing packing to assure maximum embossing effect, but no more than is necessary since too much squeeze will crush the fibers. Note: Thickness of string depends upon thickness of bristol. Some printers prefer wire to string as it gives a more uniform impression. For pamphlet covers, space between rules should be increased to allow for thickness of contents.

How's Your Credit Policy?

You probably wouldn't wear yourself out soliciting and producing a \$2,000 job knowing that there was only five dollars net profit in it. Yet that is what it costs to recover a \$100 job with a five per cent margin of profit when you can't collect on it.

When you fail to collect on a \$100 job you have to produce \$2,000 of work to make up the loss. Unfortunately, it hurts just as much to hold the tab of a man who can't pay as the man who won't pay. Collections become no problem where a sound credit policy is in effect.

A systematic credit policy has a number of advantages. It improves customer relations. It commands customer respect. He will pay first the business with a better credit policy.

What is a sound credit policy?

1. For consistency's sake, extension of credit should be handled by one person, unless the size of the business would warrant the establishment of a written credit policy with well-defined standards.
2. A complete and intelligent credit application from every customer to whom you extend, or contemplate extending, credit.
3. Investigation of every credit applicant. Your association can help check through the experience of the industry with the applicant.
4. Establish definite and uniform credit terms. Make sure that all customers understand your credit terms.
5. Establish and follow a regular billing procedure without exception. Have your credit terms and billing procedure tied together.
6. Have a definite, timed system for following up delinquent accounts. Advising the association office of customers who fail to comply with your credit terms should be a part of such a follow-up system.—*Graphic Arts Hi-Lites*.

Resurfacing combination rollers in plant of the Chicago Carton Company. Operation is comparatively simple; printing plants in foreign countries have their own resurfacing machines to speed work



Can Printers Guarantee Wages?

Printers big and small need to learn about guaranteed wage plans now facing some industries. Here are some important details you need before the plan confronts you

★ Before too long printing shop operators will be hearing a lot about guaranteed wage plans. Consequently, they should understand something about them. Wage guarantee plans are not new. Today, however, they are a controversial issue for management and labor.

Printing management will be acting intelligently if it demands the answers to these pertinent questions: When will the issue come to a head? What initiative should management take? And what will be the ultimate economic sanction under wage guarantees?

In Washington, the guaranteed annual wage program is of considerable interest to the National Labor Relations Board, the Department of Labor, and the unemployment compensation division of the new Department of Health, Education & Welfare.

Before any printer arrives at a decision, he should know definitely what is involved in a guaranteed wage plan. It is abundantly clear that our American free enterprise system is the best yet devised. The American worker in the printing industry has profited by it. For this reason alone, the small printing shop operator cannot stand by passively relegating to labor unions the responsibility of forcing the adoption of guaranteed wage schemes. Rather, he should gather all the facts now from the various sources, and take the initiative at the bargaining table.

The seriousness of union demands for guaranteed wages should not be overlooked by any businessman in the printing industry, because the entire printing industry has provided employment opportunities, good working conditions, satisfactory wage rates, and liberal fringe benefits for its workers.

Unions May Urge New Wage Plan

The record indicates that many guaranteed wage programs are embodied in management-labor contracts. A union official recently indicated that his organization plans to explore the possibilities of this device in the printing industry.

What, exactly, should the printer do about the matter? He should understand the pattern of demands. He should conduct an examination of specified experiences with guaranteed wage plans used by others in the printing industry. He should make an analysis of the methods and possibilities of regularizing production and stabilizing employment in the industry. He should inquire into the cost of the various types of guaranteed wage plans. He should investigate their eco-

By Robley D. Stevens

nomic effect on his own enterprise. And he should know how to handle the issue if and when he is confronted by it.

As a member of the printing industry, are you telling your employees about our American free enterprise system? Do they understand that nobody can guarantee wages any more than they can guarantee profits? Both must be earned, and by hard work.

Do your employees know how your profits are used? Do they understand that they are used to pay dividends, to increase credit standing, to expand and modernize your printing plant, to buy new equipment, to expand your sales markets, and to create jobs? If you don't make them aware of these facts, they might never appreciate their importance.

Furthermore, have you, as a printing executive, pointed out to your employees that buyers decide the sale of your products? Are your employees aware of the fact that competition in the printing industry plays an important role in determining your profits? Unless these points are made clear to your workers, they may well assume that the adoption of a guaranteed wage plan should be taken as a matter of course.

It is easy to see that perhaps the most important industrial relations problem your printing shop faces today is the wage guarantee. Unless the printer solves the issue, it can have repercussions. The subject presents a big challenge to the businessman in the printing industry. One day it may present itself at your bargaining table.

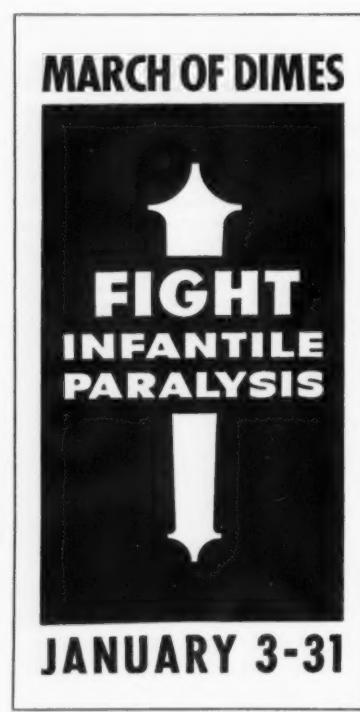
What does the wage guarantee plan cover? There are many different schemes. For example, there is the complete guarantee to provide employment on a yearly basis. There is the partial guarantee, which includes labor income for several weeks or months. Or there is the guaranteed contribution to cover only unemployment periods.

Depends Upon Type of Guarantee

Just how unprofitable and unrealistic the wage guarantee plan may be to small printing shops is, of course, anybody's guess. On the other hand, equally important to consider are these points: Should there be a limitation of coverage of the wage guarantee? What about the long-range costliness and quantitative economic effects? Obviously, everything depends upon the type of guarantee that might be adopted by the printer.

Here are several examples that government economists have offered to the businessman considering wage guarantees. They are presented for careful analysis, and are not to be construed as necessarily workable for your printing shop. In the end, the decision remains with your management.

Plan 1. For each calendar or fiscal year, the XYZ Printing Company agrees, in a legally and morally binding fashion, to provide some number of weeks, say 45, of full-time pay, or its equivalent spread over the year, to a specified group of workers selected by seniority or length of service. The contract may or may not be renewed for the following year. Its coverage and hours of guarantee may be altered, provided notice to that effect is given three months prior to the end of the agreement. In this case, if a small printing shop operator encounters a sudden slump very early in the year he might be obliged to incur the cost of maintaining his payroll for almost a year. On the other hand, if the decline in his sales comes late in the year, he might be able to reduce his payroll in very short order. However, the printer would run the risk of having to maintain, on the average, substantial wage payments for something like six months after a decline in his revenues.



Plan 2. This is the same as Plan 1 except that the contract does not run from the beginning of one fiscal year to the beginning of the next. Instead, the guarantee runs on indefinitely, until the printing shop operator gives, for example, 12 months' notice of his intention to discontinue the guarantee or change the extent of its coverage.

Plan 3. This might be like either of the above plans, but with the extra limitation that a printing shop operator's wage liability to the workers laid off should never exceed, for example, 10 per cent of the guaranteed payroll in any year. In most years, this would provide 100 per cent income security to all workers. But in a very bad year, when the number of idle workers became very high, the operator's liability would have an upper limit. In this event, the laid-off workers in the printing shop would have to share in some manner the amount available for wage payments within the limitation of the 10 per cent liability.

Obviously, printers can see that regardless of the wage guarantee plan adopted, they would be put on the spot after the period of guarantee is over.

Management experts in this field indicate that the guaranteed wage plan is not the solution to the problem of the business cycle of unemployment in the printing industry. Consequently, exaggerated claims and overstatements of its importance and alleged advantages can do more harm than good.

Can the printer afford to pay idle workers? Should he be forced to do so? Surely, no businessman in the printing industry, or any other, is secure or powerful enough to withstand and modify the great swings of general business activity in a dynamic economy such as ours. The signs indicate, however, that wage guarantees, by themselves, are a weak device upon which to rely in attacking the unemployment problem. The printing shop operator, in a competitive industry, cannot affect the intensity of unemployment any more than he can provide steady jobs and guarantee wages simply because labor makes the demand. This should be understood by the labor unions.

What Happens If Business Is Bad?

The printing employee might feel completely satisfied about wage guarantees. But what about your management? Who is going to reimburse you when business is bad, and insure your capital investment? These points require detailed analysis by both management and labor.

Are not owners entitled to receive compensation commensurate with the compensation they give to workers? Your employees must understand that it is not your fault when business drops off.

Of course, if a printing shop, through a collective bargaining agreement, is forced to adopt the guaranteed annual

wage plan, it may result in no security for the workman and bankruptcy for the owner.

Many factors must be considered: integration of the plan, incentive problems, cost considerations, tax problems, and permanent commitments. Because of the complexities involved, printers should consult legal counsel for guidance.

Undoubtedly, the way to cope with wage guarantees is through our national unemployment insurance benefit system.

Must Printer Pay Idle Workers?

There can be little doubt that the decision for bringing about a magic formula for wage guarantees in the printing industry requires much more than a quick answer. The biggest risk of all is that the printer will be forced to pay for idle workers. No printing establishment can afford to stay in business for long unless it makes a profit.

Another aspect to consider is this: What effect will wage guarantees have upon your printing prices and costs? Will buyers of your printing products be content to absorb the additional costs in a competitive economy? Would not the adoption of the guaranteed annual wage plan raise the risks of doing business?

The demand for wage guarantees has been strong this year and may well be stronger in 1955. Soon your printing shop may be faced with the problem.

What relief can the printer obtain on this score? It has been suggested that his employees might contribute a certain percentage of their earnings for this purpose. For example, the wage guarantee plan could be a contributory one, similar to the pension plans now in effect. It could be on a pay-as-you-go basis, with both the employer and employees making the necessary financial contributions. If this were done, part of the cost could be shifted back to the workers.

This analysis has attempted to show the printer how to go about arriving at a conclusion. But essentially, his matter of wage guarantee plan should be a subject for voluntary negotiation, without any legislative compulsion or pressure from unions.

Those who have studied the subject agree that unqualified wage guarantee plans, indiscriminately applied in the printing industry, and especially when promoted among the small shop operators, involve great financial risks.

Can your printing plant guarantee wages? Should it? That depends upon your commitment. In any event, the problem becomes interesting and important only when your printing company is faced with it. In the meantime, thorough preparation and analysis and consultation with legal counsel should precede any negotiation that may confront you. To be forewarned is to be forearmed.

Ten Most Violated Postal Regulations

Especially Prepared by the Washington Post Office

1. Failure of bulk mailing permit holders to file the statement of mailing, Form 3602-PC, when preparing third-class matter with precanceled stamps or a postage meter.
2. Failure to bundle mails securely where regulations require when prepared under permit or by postage meter.
3. Metered mail being deposited when bearing the wrong date.
4. Failure of mailing permit holders to make the required separation of bulk third-class mail, where 10 or more mailing pieces are addressed for delivery to an individual post office.
(Publishers of second-class matter failing to effect this required separation where 5 or more pieces are addressed for delivery to an individual post office.)
5. Failure to place return address in upper left hand corner of address side, or addressing space, when requesting "RETURN OF FORWARDING POSTAGE," and "FORM 3547 REQUESTED."
(When cleaning your mailing lists be sure to watch this one!)
6. Failure to place Air Mail and Special Delivery on top of bundles not to include in a separate bundle.
7. Mixing of different classes of mail matter in the same mailing sack, where a sufficient quantity warrants use of more than one sack (15 pounds).
8. Non-metered permit holders failing to have sufficient funds on deposit prior to depositing mail matter.
9. Failure to pack "fragile" articles properly.
10. Inadvertent sealing (complete sealing) of third-class mail.

BLOTTERS

1,000

or

1,000,000

?



TELEPHONE
Raleigh 4-1335

Here's a printer's blotter designed to promote the selling of blotters. Sent out as a part of a self-advertising campaign, the original blotter was in black and blue (type at left, two bars, type at upper right were in blue) in 9- by 3½-inch size, and was designed by the Graphic Press of Raleigh, North Carolina.

How Well-Designed Blotters Help to Increase Business

In spite of ball point pens, blotters are still welcome in thousands of offices. Here's a case study of how blotters helped sell insurance

★ Printers have always known the popularity of blotters among the printed advertising novelties for which there is a continuous demand, but just how valuable they are rated in at least one field may have been overlooked. According to an article, "Selling With Blotters," appearing in *The Insurance Field*, Louisville, Ky., "a recent survey among insurance men ranked the humble blotter as still one of the best advertising novelties in use in this hectic day and age."

Insurance agents like and most of them continually use some type of printed advertising they can leave with a prospect when they make a call and something they can continue to mail to him or leave on subsequent contacts until a policy is sold. An agent on a recent visit to the writer's office left cards on which were printed a calorie-counting formula.

Printing Salesmen Can Benefit

The Insurance Field article gives many facts about the value of printed blotters that can be used by printing salesmen who have insurance agents on their call list. Any such sales appeal will surely be based on selling not one but a series of blotters—probably one for each month of the year, with suggestions about how the unit cost can be reduced if based on half a dozen or a dozen blotters at one time. With a little luck in selling, enough de-

tainly it may remain in use far longer than that in a private office.

The purpose for which it is used insures that it will lie with the printed side up most of the time. About this, *The Insurance Field* article has this to say:

"There it lies day after day repeating its silent message every time it is glanced at or used. And it will keep repeating that sales message until it is worn out and thrown away. As vehicles for your sales messages, blotters have all the usual advantages of direct mail. They go to prospects—not suspects. They get read even when they are not acted upon. Their waste percentage is at a minimum."

The article on the value of blotters, prepared by the publication's staff, goes so far as to make the following suggestions on how to prepare copy and produce an effective blotter, information that is invaluable to the printer and his salesmen:

How to Prepare Blotter Copy

(1) The sales appeal should be kept as simple and clear-cut as possible. The copy should be brief and to the point. It should be short, snappy and sweet—never use involved "reason-why" copy. This type of copy should be reserved for folders.

(2) Sales appeals on blotters which have produced results in the past should be repeated *ad libitum*—and even *ad nauseam*. Both words and illustrations can be used over and over again. The memory of the average person is short, hence the excuse for continuous repetition in all types of advertising including radio and television commercials. The printer can help a great deal by varying colors of blotter stock and of ink used on them.

(3) If the blotter is one of a series mailed regularly, a calendar should be used alongside the copy. This will increase its utility in the prospect's eyes and give him an extra reason for keeping it where

Have you discovered this Wonderful Way To

TELL YOUR STORY?

An attractive blotter can stop people in their tracks just as this one stopped you. But it must be an attractive blotter . . . the kind we plan here at The Graphic Press.

If you have never used blotters as a selling medium you've got a big surprise coming. May we discuss blotters with you—by mail or in person? Across the street or across many states we can serve you well. Our shipping facilities are excellent to everywhere.

The Graphic Press, Inc.

324 SOUTH BLOUNT STREET
RALEIGH, NORTH CAROLINA

it will do the most good—on his desk and under his nose. Most printers already know that these calendar blocks in various sizes can be purchased from the type supply houses.

(4) To be effective, blotters should be mailed to the prospect with continuity. Agents who are using them say that a regular, sustained program of blotters has a cumulative effect that simply cannot be measured in terms of dollars and cents—or in terms of what the printer charges for them. Continuity in mailing is most important of all because it is the constant reiteration of the advertiser's name and message which ultimately breaks down prospect resistance and gives birth to sales.

Of persistence in printed advertising, the case of one appliance dealer is cited. This dealer firmly believes that at least 10 advertisements are required to make a prospect even think of your name whenever he thinks of your product or service. A wholesaler in the drug field is said to have used 103 mailings to open a particularly desirable account!

(5) As for the mechanical aspects of blotter production, the same rules apply as in other forms of printed advertising. The extra color helps, so does the appropriate illustration, but neither should be used unless it definitely makes the sales appeal more effective. A certain amount of imagination may and should be used to increase the attention value of the blotter and to stimulate buying motives, but don't demand too much of the imagination of your prospect. Use good judgment in how far you go. Never use words or illustrations containing or suggesting anything offensive morally. Leave that for calendars on barbershop walls. For the one person you may attract this way, the same appeal will lose nine others.

Looks Forward to Blotters

A series of blotters can be made so attractive that the prospect will actually look forward to their regular arrival and may even make a sort of ceremony of removing the blotter from the envelope and placing it on the desk, meanwhile throwing the old one in the waste basket.

One large user of this type of mail advertising actually dresses up its periodical blotter like a little house organ, complete with identifying title, format, and all! Its acceptance value on the prospect's desk is high.

A printer who is not already familiar with the production of blotters can find plenty of help. The local paper salesman will gladly show him the various types of blotter stock, colors, enamel-faced sheets that will take a fine halftone. The variety of colors and finishes is important where a series is to be done. All this information can be passed on to the salesman.

Too, the printing trade papers continually offer suggestions about the design and production of blotters.

Salesmen: Streamline Methods, Match Production Improvement

By F. Harry Balch

★ There doesn't seem to be any question in the minds of executives in the graphic arts industry that production equipment has attained a greater state of perfection today than ever before.

What may not be so fully appreciated, however, is how this fact has placed added responsibilities on sales managers and salesmen in printing firms across the country.

For with more improved equipment comes increased volume of production—more printing to sell—and here lies our responsibility and our challenge.

Printing salesmen today must streamline their selling methods in order to keep pace with production improvements. They must sell *more* in the same amount of time they expended ten years ago.

There couldn't be a better time than now to analyze sales department streamlining—faced as we are with a competitive era most of our salesmen have never experienced.

Big Selling Job Lies Ahead

I started selling printing in 1928 and sold all through the depression. I know full well the tremendous selling job that lies ahead. Not one of my salesmen (nor probably many of yours) has ever sold printing when a buyer's market existed, and I know that each and every one of them is going to face many problems in salesmanship that will be entirely new to him.

There is a need for sales managers to help their salesmen now to meet these challenges in the future. I have some ideas on how sales managers can help—ideas you probably already know. I have found out we *forget* so much of what we know and perhaps this will blow off the dust and remind you—because the important thing is, of course, how much we use of what we know.

First of all, we not only must *teach* our salesmen to work harder, but we must *help* them to work harder—by streamlining their efforts. Really, the only thing a salesman has to sell is his time. So any way we can streamline his duties, we are actually helping him and also helping ourselves.

Salesmen *must* make more calls. But to make more calls requires more time. So it's your job and mine to create more time for salesmen to see prospects and make sales.

Too many of our salesmen have their time cluttered up by details we could well afford to have some one else perform. This includes writing job tickets or cumbersome sales reports; running down the



F. Harry Balch is a director and vice-president in charge of sales of Wetmore & Company, creative printers, 1015 South Shepherd Drive, Houston, Texas. He started his career by selling printing for what is now known as Watkins Printing Company, Columbus, Ohio, in 1928. In 1936 he became production manager of Interstate Folding Box Company, Middletown, Ohio. In 1943 he became an officer in Supply Corps of Navy and served in the U. S. and abroad. In 1945, he was named general manager of manufacturing division of Memphis Paper Company, Memphis, Tennessee. In July 1949 he became a member of the sales force of Wetmore & Company, and was promoted to the position he now holds in 1952

status of jobs for customers; delivering routine proofs; making rush deliveries, etc. Many of these jobs could be performed by a girl or secretary in the sales department.

Salesmen have a problem in common with other professional men such as doctors and dentists—the problem of increasing dollar volume of their business after their time seems fully occupied. Many salesmen reach \$5,000 a year and stagnate there simply because they do not know how to streamline their work. This streamlining gives them more time to increase their sales volume.

Teach Salesmen to Sell Creatively

We should teach each salesman to sell creatively. Now by that I don't mean he must run out with a sketch or some art work every time he makes a call. I do mean that he should use his head—*besides his feet*—and look for new sources of business.

We are all creatures of habit. We comb our hair a certain way, we drive the same route to work each day, and over the years we seldom take a different approach to our business problems. So it is easy to understand how easy it is for a salesman

(Continued on page 81)

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

What Photosetting Has Done to Composing Room

Postwar developments in the printing industry have been so many and so varied that most printers find it difficult to keep up with the announcements of new equipment. The period from the introduction of typesetting machines up to 1941 was one of quiet but steady progress in the production of the printed word. There were no "revolutionary gadgets," no fantastic new concepts that labeled obsolete all existing equipment and procedures.

This long period of easy adjustment definitely has passed. Today most printers feel uncomfortable when they contemplate the future. Almost every month, the trade press announces a new machine or a new method, until we find it difficult to remain disinterested in the face of such advancing technology.

As far as the composing room is concerned, most of the changes have occurred in the area of type composition, as foreshadowed for a number of years by the steady increase in the use of lithography and gravure. Because both of these processes reproduce type photographically, there has been an understandable demand for a more realistic approach to typesetting to meet the requirements of these specialties.

Two approaches have been made to the problem—one in which the objective is to produce a less expensive job, and another that aims to produce a better job. If we are to understand these objectives, we first must separate them. We can then see that there is a place for both.



W. C. Edwards, 40-year composing room employee of the Lubbock (Tex.) Avalanche-Journal, received gift of "coffee money" when he retired.

Paradoxically, the very industry that has so devoted itself to the ideals of human progress remains steadfastly conservative in its acceptance of new ways of producing printing. Many letterpress printers continue to make the mistake of terming anything but letterpress as shoddy goods, thus closing their eyes to the values of different printing processes. Because the principal product of printers is service, it is not indicative of forward thinking to disregard all means by which service may be improved.

In the composing room, the argument was always less heated than in the pressroom, because the various processes all needed type composition. However, the method of producing this composition was bound to be subject to change. The manufacturers interested in the so-called cheaper methods invariably chose the typewriter as the machine to develop. Postwar research in this field produced machines which ingeniously corrected the standard typewriter's original failings as a composing machine. The major fault, that of a single set width, was soon supplemented by two, three, and finally five widths in various machines. Second, the ragged right-hand column edge in typewriter composition was justified in several ways, the most effective requiring a second typing, manual or automatic. In all cases, typewriting was considerably improved, and with fonts of characters designed to resemble standard type faces, these machines today are performing much of the composition formerly produced on typecasting equipment.

A still further development started with the typewriter keyboard and brought about a mating of this standard and familiar machine with the camera. Its product was a film, an obvious advantage in lithographic or gravure reproduction. Understandably, the equipment is more complicated than existing typesetting machines, because it operates on electronic principles that are presently foreign to composing room mechanics. The more complicated the mechanism, the more expensive production becomes, so that the selling point must be that the product is better, not necessarily cheaper. Some manufacturers do imply, however, that their equipment is cheaper to operate.

Most natural, according to printers, is the application of photography to existing typesetting machines. Such development has already taken place with both the single-typecasting and the slug-casting machines. The greatest interest to

printers centers here, since they can readily understand a familiar machine.

The most recent additions to composing room tools are the specialized camera for the production of display lines, available in several models, and the distortion camera, which can photograph a proof to create unusual display effects.

We are, therefore, in a transitional period. The need for photographic composition is bound to increase rapidly, although possibly the equipment best adapted to the job has not yet reached a final form. Most printers recognize that there is a market for this service as well as for standard typesetting, but they cannot decide which of the many new devices to select when replacing present machinery. Scores of meetings on the subject throughout the country—by trade associations, local clubs of Printing House Craftsmen, and others—attest to the present bewilderment in the face of technological advances which are bound to affect the craft appreciably in coming years.

The real task, therefore, is to look not just for a gadget that will do a "cheaper" job, but for a well-designed and well-manufactured piece of equipment that will perform in a superior fashion. By utilizing procedures which save steps, it will lower hour costs in the end and thereby open up new markets for all printers.

Measuring Wood Furniture

The most commonly used system for assigning the length of wooden furniture is the five-multiple. However, many publication shops find that this does not give a range applicable to all page lengths or widths. Because a numbering system is necessary to prevent haphazard storing of furniture, at least three racks should be set up. A suggested system is shown in the table below:

5-Multiple	Odd Nos.	Even Nos.
10	15	12
15	21	18
20	27	24
25	33	30
30	39	36
35	45	42
40	51	48
45	57	54
50	—	—

Care must be exercised to number each piece at both ends. It is not necessary to carry this system beyond 60 picas, at which size the five-multiple becomes the ten-multiple.



COLOR PHOTOGRAPH BY ANTON BRUEHL

"Speaking of Time...

*...as I now have time to do—
people today give mighty little of it
to things that don't look their best."*

Your business letters can hope for only a fragment of a busy man's time. Make the most of that brief interval with a letterhead printed on HOWARD BOND.

HOWARD BOND won't turn a poor

letter into a good one, but it will earn, for good business correspondence, the added attention and respect that can sometimes turn moments into money.

To make sure your letters always look their best, ask your printer or paper merchant to show you HOWARD BOND—in colors as well as

whitest white—and then, having satisfied yourself that what we claim is true, order letterheads printed on this superb business bond. It will make the most of the time your letters are held in the hands of those who receive them.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC.

• HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

Companion Lines: Howard Ledger • Howard Mimeograph



Business Paper"

Howard Writing • Howard Posting Ledger



COLOR PHOTOGRAPH BY ANTON BRUEHL

Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples
of our seven finishes and two tints



Character Placement in Job Cases Varies Considerably

Although the California job case is the standard type case in use in the United States, there are many variations in the placement of individual characters. Probably no compositor will ever find type cases so far from standard that he would be stymied in sticking a line of type, but it is interesting to observe the idiosyncrasies of individual shops. For instance, to prove that we printers don't take kindly to change, notice that the cap J and U are still found after the Z despite the fact that these cap letters have been in constant use for over 300 years.

In discussing the variations of case layout from shop to shop, we must except the row of boxes across the top of the cap side of the case. The dollar sign is the only reliable character in that whole row. The rest is anybody's guess.

The most frequent departure from the standard layout occurs in the transposition of the semicolon and the colon with the 5-em and 4-em spaces. This change has been a practical one, because the spaces, being in constant use, are more conveniently placed at the front of the case.

Many shops, particularly those engaged in advertising typography, use the large 3-em space box for the 4-em space, because tighter spacing will result from the use of the thinner space.

In the cap side of the case, it is a good idea to exchange the Q and Y areas, putting the Q in the smaller, less accessible Y box. The U and V may also be switched, for the same reason. All of these modifications will help to increase production, and are therefore essentially practical.

A number of printing establishments producing specialized jobs take additional liberties to meet their own requirements of font and usage.

Cutting Bastard Measures

The shop that does not have a point gauge attached to the lead and rule cutter loses production time when cutting material to lengths that require settings in points. This disadvantage may be overcome by placing in the cutter a space or quad to reduce the measure by an amount that will produce a cut to a bastard size. For example, if it is necessary to cut slugs to 12 picas and 8 points, simply lay a 3-em space of 12-point against the gauge, which is set at 13 picas. When the slug is butted against this space, it will be cut to the desired measure.

Galley Locks Not Just a Gadget

A fairly recent addition to the list of composing room devices is the Jiffy Galley Lock. It is a wooden strip resembling standard furniture, with a dowel at one end, backed up by a spring, which holds the lock in position. The locks are available in five lengths, from $3\frac{1}{2}$ inches to 12 inches, and are made of dried hardwood which has been preserved against swelling or warping. A simple cut on a power saw will cut the locks to any size other than standard.

Your Slug-casting MACHINE PROBLEMS

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

Temper in Spacebands

Q.—Does the accidental immersion of spacebands in the smelting furnace injure them? Sometimes one will be swept up with the metal shavings under a machine.

A.—Immersing the bands either accidentally or purposely in any kind of a metal pot with temperatures above 535 degrees will cause some damage by destroying the temper. In small shops where there are no facilities for the harmless removal of metal that may have been attached to a band by a squirt, some operators often throw the band into the machine pot until the metal falls away from the band. Then it is fished out and cleaned. If this technique must be used, the band should be immersed in oil just as soon as it is removed from the molten metal. Of course, we do not advocate immersing any spaceband, but if it happens accidentally, use the oil quench to maintain temper in the metal.

Caution—do not use knife, sandpaper, emery cloth, or any substance of such nature to clean metal from spacebands. Permanent damage results.

Mold Disk Is Warped

Q.—How is it possible for a slug to be trimmed higher at one end than at the other even though both ends are trimmed on the same point on the knife? Setting the knife closer to the mold makes both ends lower, but there is still a difference of .002-inch in the heights of the ends.

A.—It is true that both ends of a slug are trimmed at the same point on the knife, so if there is any difference in height, it usually indicates that the mold disk is warped. You will have to get a new disk, although you may shim out the mold temporarily while you wait to install the new one.

Back Trimming Knife Adjustment

Q.—How close to the mold should the back trimming knife be set? Should the setting be the same for both new and worn molds?

A.—The back trimming knife should be set so that the height of the slug is .918-inch. This adjustment is easy with new molds, because the edges of the mold cell are not rounded and the trim is clean and sharp. On a worn mold, the setting is generally correct when the slug height is about .919-inch. This is because the wiry edge that forms on the slug is usually about .001-inch thick, and when the slug is stacked and planed for lockup, it settles about .001-inch. To many operators and

machinists, this may sound foolish and inaccurate, but it usually proves workable.

Unless the true nature of the trimming knife problem is recognized, an operator or machinist may set the knife too close to a worn mold, in order to trim the wiry edge from the bottom of the slug. When this is done, both the knife and the mold wear rapidly.

End Mats Creep Up

Q.—Can an old first elevator jaw be set to prevent the last mat in a fairly tight line from creeping up and damaging the toe? Even though I have set the jaw so tight that the mat binds a little, the end mat still creeps up sometimes, especially if it is a thin one.

A.—If the lower lip of the first elevator back jaw is worn or slightly bent, the end mats of a fairly snug line will creep up, and the lower back lugs of these mats probably will be sheared when the mold advances. This will hold true whether the machine is old or new.

There are no adjustments to compensate for this trouble. The remedy is a new back jaw, properly set. The jaw must be straight to function properly. The mats should never bind between the jaws, because that might interfere with proper justification of the line and result in an end-squirt.

As an alternative to buying a new back jaw, you might contact one of the firms that rebuild these parts.

Correcting Bent Mat Lugs

Q.—A few of the lower lugs of the mats are being bent as they go on the distributor screws. This happens several times a day. What shall I do to correct it?

A.—Your trouble can be corrected easily. The distributor box matrix lift (G-640) should raise matrices high enough to clear the distributor box upper rails (G-85, G-84) by $1/32$ -inch. Adjust the stroke of the lift with the screw in the lift lever. Throw off the distributor belt and test the adjustment by slow motion, using your left hand to turn the distributor slowly. When the lift raises a mat to maximum height, the lower edge of the upper lug on the mat should clear the upper rail by $1/32$ -inch. If it doesn't, turn the lift lever screw forward or backward to attain the proper clearance. The seat on the lift should be only wide enough to catch the thinnest matrices. If the seat is worn to a round edge, mats will not rise high enough for clearance. This, too, will damage the lower lugs. Do not try to grind a new seat in the lift. Purchase a new one.

Basic Design for Today

V. Announcements

By G. H. Petty

★ The announcement card is all too often the victim of neglect—from conception to final mailing.

The usual instructions to the printer are: "Get me up an announcement—I'm going to put it in a new line of shoes," or something of that sort, and the printer or designer goes to work with the copy furnished (usually a scribbled note on the back of another announcement card). He sets the word "Announcement" in script or italic, follows with the text in a rectangular block, and ends with the signature, address, and telephone number.

The result is dull and uninteresting, with little chance of reader response.

Too often the customer has ideas of his own: it must be just so—must resemble some other card he has received, even though the nature of his business and the copy are not suitable for that format.

Too often the printer turns out the unimaginative design described above. Too often the money involved won't permit anything else; the job must be slapped together and rushed through in a minimum of time. There is nothing but neglect all along the line even though the announcement should be given as much consideration as any item in a full-scale advertising campaign.

Who started the whole thing, and where and when, is immaterial today. What really counts is that these little things, usually short-run, bulk up to such an extent that they represent a sizable portion of the nation's printing. Also—and this is of vital importance—they mean a great deal to the firms that order them. Usually these firms cannot boast of being well off financially; while the owners are satisfied with profits, they simply don't have a lot of money to put into advertising campaigns.

It behooves us then, as printer or designer, to help such a customer as much as we can—do the best possible job with the material we have.

Ordinarily, the announcement card is horizontal, but if the copy calls for it or better display can be obtained, the choice may be vertical. This choice may be determined by the type faces the printer has at

hand; not all shops can boast of a large variety. Or the choice may be the client's. The most resultful, however, is the horizontal arrangement.

The copy for our example is not unusual: "Announcement. James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a new line of shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes make it possible for us to offer complete shoe service to the people of the West Side. Come in and see us. James Dye and Company, 1327 West Sixteenth Street, Omaha. Telephone TR 3916."

Example A is a trite, vertical treatment, using Bulmer and Caledonia types. The initial (Caslon Open) in the heading adds interest and gives it a "lift."

Example B is a departure from the usual. The types—Bodoni Bold, Excelsior and Caledonia Bold—have been given off-center balance with resultant added

Double-page spread from "The Birth of Our Lord Jesus Christ," a 10½ by 16-inch Christmas greeting book composed, printed and bound by North Central Publishing Company, St. Paul, Minn. Matthew and Luke gospel versions were handset by Alfred G. Muellerleile in Eric Gill's Monotype Perpetua, 18-point; 300 copies were letterpressed in black and red on Hayle handmade paper, 400 on Warren Lineweave Antique. Typographic and symbolic designs are by Frank Kacmarcik. Wood cuts date to 1517



interest. This is more in keeping with the style of today than Example A.

For those who react to fenced-in areas, Example C may be preferred. The types—Ultra Bodoni and Garamond Oldstyle—have been put together in more or less accepted style; the rule and the boxed initials (made to resemble a logotype) add sufficient variety to raise this above the ordinary class.

Example D is a horizontal arrangement of Example B but with format reversed. Ultra Bodoni for display and Caledonia for text again make a good combination. The spaced periods hold the form together and give it a "classy" appearance.

Example E is simple and quickly put together. Venus Extrabold Extended and Futura, with flush-right margin, give it a modern look. Interest is gained through the use of the vertical rule and the large dot, both in color.

Example F may be preferred by many because of its simplicity. Caslon Open, Trafton, Bulmer, plus Caslon and Caslon Bold are all worked together in pleasing fashion. The circle around the initials again provides a logotype which brightens up the few lines of type.

Example G—all Lydian—makes use of a tiny block in color to attract attention. The ragged right margin of the text gives it freedom—permits setting type without breaking words. It also makes it possible to break the text into *thoughts*, the primary purpose of ragged margins.

These examples are merely suggestions. Time, circumstances, and copy determine the approach in all cases.

Announcement

James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

JAMES DYE AND COMPANY
1327 WEST SIXTEENTH STREET • OMAHA
TELEPHONE TR 3916

↑A



announcement

James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

**JAMES DYE
and Company**

1327 WEST SIXTEENTH STREET
OMAHA
Telephone
TR 3916

↑B



ANNOUNCEMENT

James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

**JAMES DYE
AND COMPANY**

1327 WEST 16TH STREET • OMAHA
Telephone
TR 3916

C↓

• • • • • (J · D) • •

ANNOUNCEMENT

James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

JAMES DYE AND COMPANY

1327 WEST SIXTEENTH STREET
OMAHA

TELEPHONE
TR 3916

↑D

announcement

James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

james dye and company

1327 WEST SIXTEENTH STREET • OMAHA • TELEPHONE TR 3916

↑E



Announcement... James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

JAMES DYE AND COMPANY

1327 WEST SIXTEENTH STREET
OMAHA • Telephone TR 3916

F↑

ANNOUNCEMENT

James Dye and Company, your neighborhood shoe store, wishes to announce the addition of a complete line of new shoes—Rugby Senior for men, Rugby Junior for boys. These nationally advertised shoes enable us to offer a complete service to the people of the West Side. Come in and see us.

JAMES DYE AND COMPANY

1327 WEST SIXTEENTH STREET
OMAHA • Telephone TR 3916

G↓

Scanning the Scene

Through the Eyes of



J L

An Idea Backfired

• THIS is to be a mild confession, in the making of which some observations will be made that, I think, are constructive and can be put to practical use. I overlooked one angle in this department in the October issue which, on the face of things, all but nullified the main point of my article. If I were not sure most readers recognized the reason for my missing the point when the premise was sound, I'd feel more embarrassed.

In sending some of his work for criticism in Specimen Review, a reader apologized for the fact that he was handicapped for want of better and more up-to-date type. He is a capable typographer, as evidenced by the way he handled even those items burdened by palpably old and rather crude types. That fact and his letter led me to try to demonstrate just what might be accomplished toward improving one of the pieces he sent simply and only by having it reset in a more attractive and up-to-date type which anyone would recognize as superior.

An announcement on a 7- by 5-inch card was selected for the demonstration. Showing of the "before and after" treatments will not be repeated because if shown in full size—as they should have been but were not—there wouldn't be space for comment, and this magazine page would not only be unattractive but would suggest much ado about nothing. My mistake was in showing the cards in too small a size.

The heading on the original—the word "Announcement"—was set in that aged Old English type, Washington Text. Other copy was set in centered lines of irregular length—*a la* the wedding invitation—in Bank Gothic. Of the types available for the reset, I selected Rondo Bold, a smart, new display face, for the heading and Baskerville Bold for the subordinate lines. Readers may raise their eyebrows and ask, "How could he have been wrong changing from Washington Text and Bank Gothic to Rondo and Baskerville Bold?" The catch is that "he," meaning this writer, did go wrong—and therein lies the lesson.

I had the showing of "before and after" treatments in October made half size. When I saw first proofs of the reproductions I began to worry, but figured the final printing in the magazine would be better, and the comparison would demonstrate what it was supposed to demonstrate. It did not, and I learned a lesson—even beyond alerting myself against carelessness and taking anything for granted.

The reduction improved the appearance of the original announcement, minimizing the unsatisfactory appearance of the Washington Text and Bank Gothic. At the same time, some if not all of the finer qualities of the Rondo and Baskerville were minimized by reduction. This seems impossible, but it's true. In both respects the reason is the same—in the wee size of the reproductions no one could see clearly the inferior qualities of the types of the original or the superior qualities of the types of the reset. For one thing, the fine lines (upstrokes) of the Baskerville just about faded out, making the letters both less attractive and less clear. The mechanical monotony of the Bank Gothic became less objectionable with the great reduction from the original. The original as reproduced could even be said to look better, because the copy was easier to read. The showing became inept, despite the fact that readers—at least those familiar with their type faces—must have made allowance for the effect of reduction and could not be influenced to believe Washington Text and Bank Gothic are superior—except in so far as readability in the reproduction is concerned—to the Rondo and the Baskerville Bold.

This brings me to another important angle. One feature which makes the bet-

ter book types superior in appearance to styles considered purely utilitarian—made sometimes only in small sizes, such as Ionic, for example—is the relationship in height between the normal lower-case letters like "m" and those with ascenders or descenders like "h". Another feature is the contrast in weight or thickness between the stems and hairlines. Where the maximum readability in very small sizes is highly desirable those qualities of beauty are properly subordinated.

Incidentally, not everyone knows that for the full range of sizes of the Caslon Old Style several basic designs were required, each for two or three adjacent sizes. In the smaller sizes the normal lower-case letters would be too small if made from the designs for, say, 12-point. If a 6-point character were enlarged to 72-point it would look a lot different than the cast 72-point. Even in the heyday of its popularity, admirers and users of Caslon deplored the relative inferiority of 6- and 8-point as compared with, say, 12- and 14-point. This observation is, of course, rather incidental, but there is point in the fact that there is now quite a revival in the use of Caslon—in display sizes only. Try to find a block of 6- or 8-point in advertising, in fact in anything.

This brings me to the final and, I think, most important angle brought out by my experience in error. I stand by my guns, insisting that in principle and in the vast majority of cases the better types carry their merits into the complete designs they're used for. I insist that Baskerville Bold is superior in design to Bank Gothic.

Now, one final demonstration to the point—and it should "take." Consider the announcement by Richard N. McArthur, of Atlanta, at left below. Reduction is again about one-half, but from larger types. The reset on right is esthetically inferior types should prove my point. It certainly does in the full-size originals.

J. L. FRAZIER

Announcement (left) in Goudy Open and Kennerley contrasted with identical layout in less pleasing Stymie and Bookman types on the right

MEMORIAL

TO

FREDERIC AND BERTHA

GOUDY

By the Goudy Wildlife Club

Newburgh, New York

with participation by Friends

in the Arts and Crafts of

Printing



MEMORIAL

TO

FREDERIC AND BERTHA

GOUDY

By the Goudy Wildlife Club

Newburgh, New York

with participation by Friends

in the Arts and Crafts of

Printing



SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL.

IT'S TIME SOME OF YOUR WORK "HUNG" IN THIS GALLERY OF FINE IDEAS. SUBMIT SAMPLES NOW

Basic Rules on Spacing

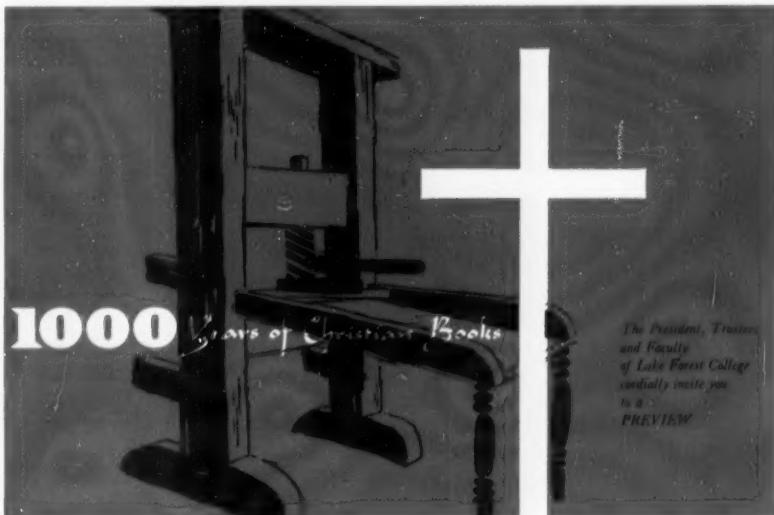
EDWARD K. HESS, Harrisburg, Pennsylvania.—Your small July blotter, featuring a striking illustration of the Statue of Liberty, is excellent, practically speaking. We qualify the statement because the type, printed in orange, seems too weak, adversely affecting clarity and tonal balance. A fairly strong and rather deep red or an attractive brown would have been better. Contemplating the block of text—a patriotic statement by Carl E. Erickson—discloses an error on your part which is even more glaring on your June blotter. The spacing between words is entirely too wide. Only enough space is required or desirable between words to definitely keep them apart. No line should be closed when even a syllable of copy remains that can be gotten into it. Even in the most closely spaced line of the text on this July blotter—the first—the syllable "free—" starting the second line could have been brought in and there'd still be adequate space between words. Two words, "do our" at the start of the last line could easily be gotten into the preceding line. This faulty spacing is even more pronounced on the June blotter, and on this one the calendar panel also should be at the right and the text block at the left. The shift is desirable not only to give the copy more prominence and because the panel is big and heavy enough to hold its own, but also because with the calendar at the right, balance would be improved.

Give Type a Break

SPENCER PRINTING COMPANY, Kansas City, Missouri.—As such souvenir brochures go, the one you produced for the local post of the Veterans of Foreign Wars, "The First 50 Years," rates better than average. To coat the pill—which, however, will not be very sour—we compliment you on the fine presswork, especially on the halftones. Someday, some printers are going to give more attention to the type they use in such books. Fine paper is selected for the best reproduction of the halftones, with seldom a thought as to what will happen to the type. Ink flow as well as impression must be restricted on highly coated papers. Therefore, the use of very light types for text should be avoided. While we don't think you went as far as you might have in weight of type, we congratulate you on the fact that your type is better-bodied than the average. A type of stronger line would put more ink on the paper, not by



Power through simplicity is demonstrated by this front of 11- by 8½-inch folder of The Deers Press, Seattle, announcing addition of "Jim" Pettitt to staff. Original is printed in gray and middle brown.



Striking title page of folder by Franz Schulze, head of art department of Lake Forest (Ill.) College. Announcing exhibition and lecture, perfect "atmosphere" in keeping is introduced by characterful wood press illustration and Legend type reminiscent of early humanistic writing. Second color on the 8½- by 5½-inch page, a deep brown (yellow hue) contributes admirably to the antique effect.

**Stewardship
in
Your Life**

BEAUFORD A. NORRIS



Discipleship
Requires
Stewardship

Title page of small folder by G. H. Petty, Indianapolis typographer. Original is in a warm light blue and deep blue on stock of related hue

thickness of film but by area covered, and, to the same effect, it would provide more contrast between white paper and printing, to help those poor souls who need it. Another argument for use of bolder types—not black-face—is that any type seems to fade when interspersed with halftones, and it certainly doesn't offer the consistency or harmony of tone which improves appearance. The type on the cover is

weaker impression-wise than it should be in relation to the weight of the top and bottom rule bands and the emblem. The large size of the type is some compensation in this instance but, as a rule, nothing should dominate the type on a page. The emblem on the title page is also too large in relation to the size of the type, but the most serious fault is that the top and bottom margins are much too small in relation to the side margins. The rule is that the bottom margin should be widest. The space between the two columns on the text pages is much too wide; in fact, it is as wide as the back and front margins, which in turn are too narrow in relation to the size of the type and page. In effect, these pages look like two things rather than one. The space between the columns should be just half what it is, 18 points.

Big Type or White Space?

E. JOHN SCHMITZ & SONS, Baltimore.—"Let's Work Together to Cut Your Printing Costs," the two final words of which are on a stock cut with illustration, is excellent, like all your blotters have been. But even so, it does have a wee flaw at which we can "take picks." In the main line, "Let's" is in upper- and lower-case of an attractive cursive type, while the following words of the line, "Work Together to Cut Your," are in sans serif caps. The point we wish to bring out is that the normal lower-case letters of "Let's" should be almost as high as the caps of the rest of the line. Following that practice, alignment will almost always be better and more pleasing to the eye. There's

good reason for emphasizing "Let's" strongly, as you did through striking change in the style of type and use of the second color, green. It's the word that brings you to your customers and prospects in a personal, friendly way, and it

Size 10-12-14 point Lydian with italic is now available in easy-to-handle slugs.

* *Lydian*

Other weights and styles are shown in new 297-page specimen book. Send \$1.00 to cover cost of handling and mailing. Those who have received a copy say it's the finest working tool they ever had.

* Type is Lydian and Weiss. The display line is produced by Photo Composition Troyer ornament.

truly
a distinctive
typesetting service

CECIL H. WRIGHTSON, Inc.

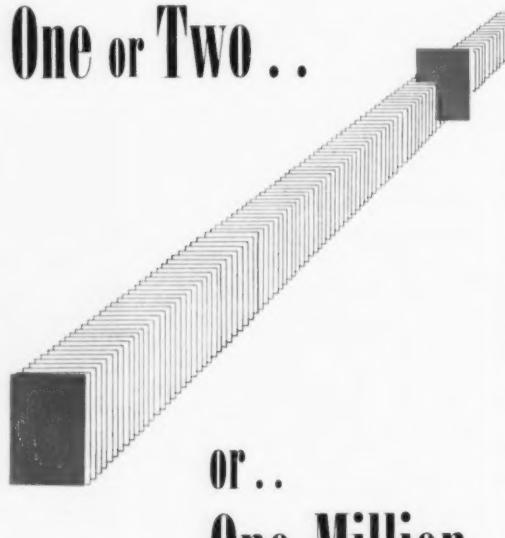
74 India Street, Boston HANcock 6-1150

Interesting, if simple, and striking mailing card of Boston typographer. Original is dark green, almost black, and a bright green on white stock



Printed in blue and black on heavy rough white paper, the big 9- by 12-inch original of this checkerboard cover is highly striking. It is from offset-printed brochure issued by the Advertising Council, New York City, N.Y.

One or Two...



or...
One Million

Illustration on this title page from letter-size folder by A. M. Phillips, Watertown, New York, could be made with rule, panels cut from type-high material. Original is in cold gray-brown and bright blue on light salmon

also brings them into the picture, so to speak. Going further, and considering the size of the lettering on the stock cut, the entire display line and the block of text could well be one size larger, even though a lot of white space is part of the attractive present picture. Of course, you could

A customer of ours seemed apologetic when asking us to furnish just three or four paragraphs of type and a few display lines.

He planned to hand-set the balance of the folder because one of his compositors had the available time.

We are glad to do this or set a thousand lines to fit any situation, which results in smoother operation and profit for our customer.

Type Face can also be printed in black on white. It is all part of the complete typesetting service.

CECIL H. WRIGHTSON, Inc.
Type & distinctive and cooperative typesetting service
74 India Street • Boston 10, Mass. • Hancock 6-1150

Another in a long series of Boston typographer's mailing cards characterized by novelty of physical effect certain to command interest

go too far in use of larger type, when the advantages in power would be more than offset, maybe, by a less pleasing appearance. There is a point of balance in the matter, and it is your business to "pay your money and take your choice." Your treatment may seem too restrained for some, but it's a good money's worth.

Forte of Uncommon Types

PACIFIC PRINTERS, San Rafael, California—Both your letterhead and small type specimen booklet interest us, especially because of their exotic and, without thought of disrespect, "oldish" look. Aside from the Futura and Lydian series, the types in your cases—old or new—seem to have been selected with intent to give the work you do a flavor unlikely to be found in that of other printers. Types of decorative qualities are seemingly favored, such as Neuland, among the older, and Rondo Bold, among the later. Your letterhead is interesting and impressive, with "Pacific" in a reverse color panel and "Printers"—in the same size and style of lettering—printed in black. The design, however, is all but spoiled by the use of the bold condensed caps for the long address line, because the other copy—aside from the name lines, which are in a half-roman, half-Old-English style—is in Lydian. Display values and general arrangement of the cover of your type booklet are quite good, but spacing of the lines is not. Decorative black bands across the top and bottom hold lines of type of irregular length together and effect unity. Lines that "belong" together, forming a logical

**TITHING
IN YOUR
CHRISTIAN
STEWARDSHIP**

BEAUFORD A. NORRIS

DISCIPLESHIP
REQUIRES
STEWARDSHIP

Work like this title page is usually, unfortunately, in black on white. To give the folder above tone and color, designer G. H. Petty had it printed in deep brown on dull yellow stock

division of copy, should be closer together than to lines not so related. The bands across the top and bottom should be separated from the top and bottom lines of type. There should be more space between the top band and "Type" than between that top line and the second one, "Specimen Book." Therefore, the word "Type" seems related to the band and not to "Specimen Book." With the type so rela-

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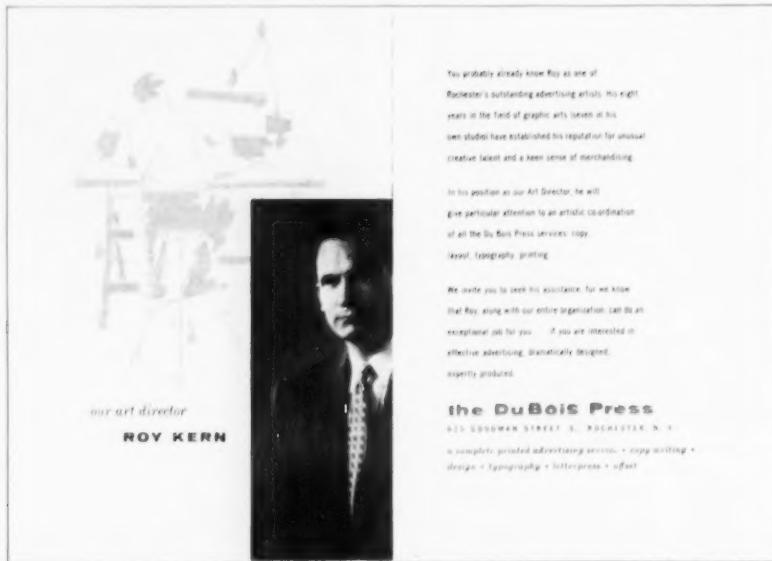
People respond quickly to mail messages that are different and attractive and sensibly planned and produced. If you have a message to mail—give us the job. We write, design, produce, and distribute mail advertising—any and all services from idea to post office. We address, insert, meter, and supply lists of interested people. Put our expert services behind your message in the mail—sit back and watch it make beautiful music for you.

Publicity Associates, Inc.
MAIL ADVERTISING SPECIALISTS
109 Sycamore Street Evansville 8 Indiana
TELEPHONE 2-6271

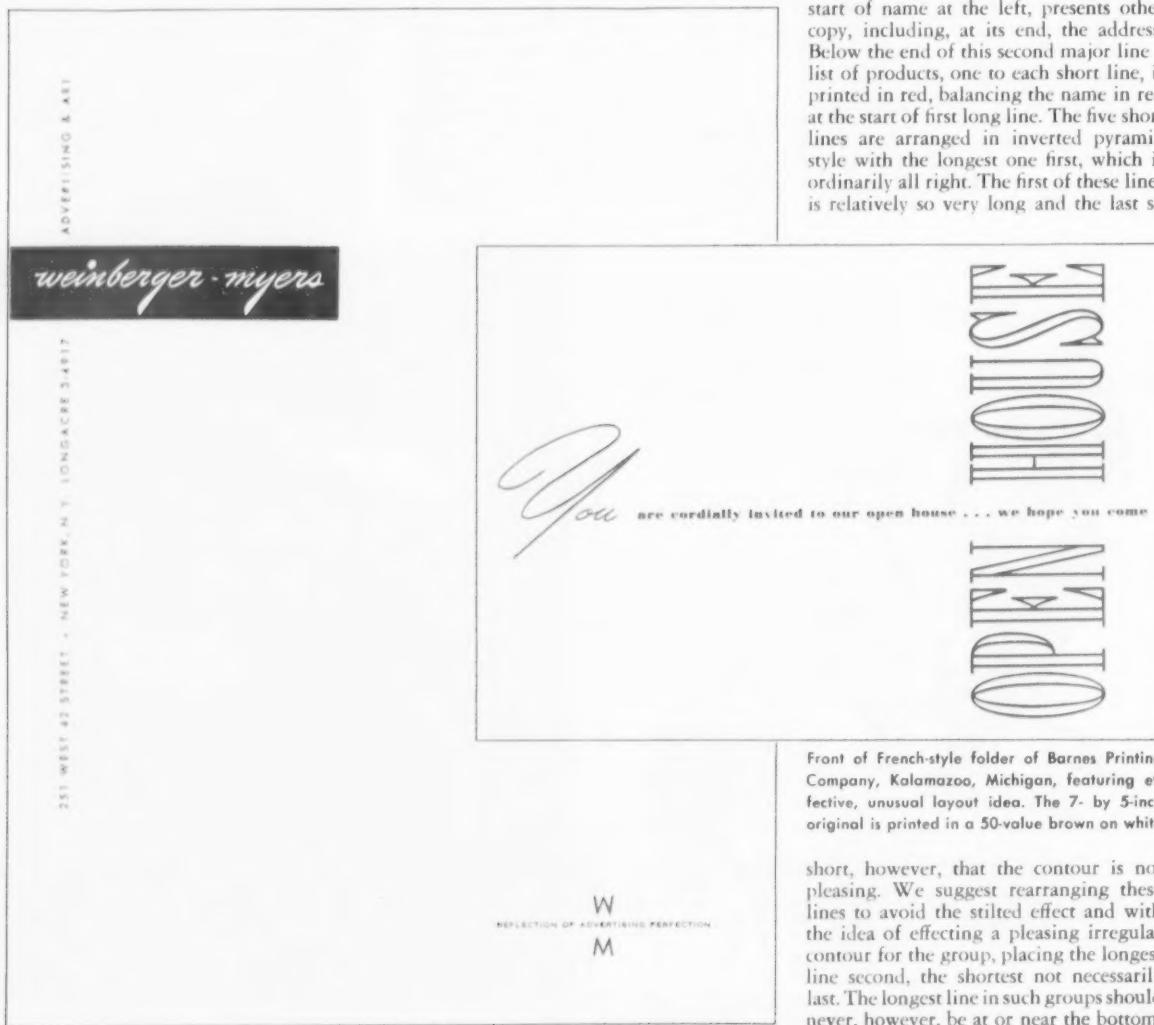
Only Caslon Old Style is used for this 9- by 12-inch circular, but changes in size and use of roman and italic upper and lower-case permit giving copy features suitable emphasis. By Herbert W. Simpson, Evansville, Indiana

Ultra Bodoni
* Roman and Italic
TRADE PRESS
MILWAUKEE AND CHICAGO

Title page of letter-size folder from Trade Press Typographers, Milwaukee and Chicago, original in black and very pale green-yellow. Inside spread is devoted to effective demonstrations of the featured style of type



Pleasing and exciting enough informal spread of announcement folder by the DuBois Press, Rochester, New York. Illustration is a warm, light gray and name a deep yellow on white paper of the original



Although we don't endorse starting proper names with lower-case letters, the letterhead of art organization shown above represents an interesting change from usual. Original is in brown on white

tively big in this case, one sees the two lines, but we stress the point because it isn't always that way and, even on your cover, the inconsistency will have some effect on the reader.

All Display Is No Display

ENTERPRISE PRINTERS of Evansville, Indiana. — You made quite a decided change, and for the better, in the letterhead for E. C. Myers. The customer's previous one is a hodgepodge, with crowded and centered lines set in four different styles of type. An attempt was apparently made to hold the lines together in some semblance of design with a vertical rule at the left and one joining it across the bottom, the vertical member setting off the telephone numbers from the other copy. However, the attempt failed; crowding was accented. The rule arrangement amounts also to one more element of eye appeal. Though quite simple, your reset is fresh-looking and very easy to follow. The name in roman type and in red is followed by a list of services in sans serif type in a single long line, with the telephone number in smaller type above it at the end. A second long line, flush with the start of name at the left, presents other copy, including, at its end, the address. Below the end of this second major line a list of products, one to each short line, is printed in red, balancing the name in red at the start of first long line. The five short lines are arranged in inverted pyramid style with the longest one first, which is ordinarily all right. The first of these lines is relatively so very long and the last so

Front of French-style folder of Barnes Printing Company, Kalamazoo, Michigan, featuring effective, unusual layout idea. The 7- by 5-inch original is printed in a 50-value brown on white

short, however, that the contour is not pleasing. We suggest rearranging these lines to avoid the stilted effect and with the idea of effecting a pleasing irregular contour for the group, placing the longest line second, the shortest not necessarily last. The longest line in such groups should never, however, be at or near the bottom. That would affect balance adversely. Only two points more space between the two

long lines, and between the second and the pyramided group in red, would help a lot. The design, incidentally, is of a style which leaves a maximum of space for typing letters.

Calligraphy for Class

FRANK KOFRON, Minneapolis.—Few items give the typographer or designer greater opportunity for striking effects than book jackets. In fact, about the only comparable item is the poster. Both permit, in addition, extensive use of color. The numerous jackets you submit, turned out for the Augsburg Publishing House and the Webb Publishing Company, are uniformly outstanding. The titles are very large—as we like them, and as they should be to get attention on the counters of book stores. Very little white appears on any of them—what there is appears as reverse color in some color plates and in halftone highlights in background color plates. All your designs emphasize powerful display within structurally simple layouts, a desirable attribute in almost all display printing. Most of your jackets are hand-lettered, providing not only distinction in comparison with type designs but also the opportunity to shape letters to make the most of available space—all to the end of keeping the titles of maximum size. The proportions of type characters are arbitrary although lately we have been able to adjust them somewhat to unnatural spaces by using the distortion camera. However, despite the possibilities of that device, opportunity still remains for the top-grade lettering artist, especially in poster work. Some of your jackets, by the way, are made more characterful through the use of calligraphy, a hand-wrought brand of lettering which, being more like writing, circumvents the "type look" more than the best hand-lettering. We'd like to reproduce some of these jackets, but black is used only incidentally if at all in their design, and we must use black. Your designs lead us to mention again that black has become too commonplace and that there's power and beauty in color. More use should be made of it.

Handling Pages of Rosters

LOUIS MARINI of Wollaston, Massachusetts.—You achieve excellent effects on the work you do at the Colmar Press—mostly small, short-run items of the kinds that too often are given scant attention by the typographer or designer. We're not referring to letterheads, which both printers and their customers regard as worthy of closest attention, but to the booklets containing membership lists published by clubs and associations. The covers of three such booklets that you submit are remarkably good, and you achieve your effects with only type, rules, and cast ornaments. At best, the handling of lists of members in such booklets usually leaves much to be desired. Irregularities in the lengths of names and addresses make any semblance of pleasing page margins seemingly impossible, and your booklets suffer in that respect, too. Crowding of the lines is responsible, in part, and plain rule borders on the pages might have helped, especially if no attempt were made to get as many listings as possible

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FAIRBORN, OHIO

Power and interest-arousing qualities are characteristic of most of these excellent letterheads above. Rooster illustration on first has significance because the organization of artist refers to studio as "coop." On original, the egg is yellow; our screen over black represents gray printing. Frederic M. Pannebaker, Denver lithographer, submitted the Graphic Selling design, second color on which is orange. Characterful King design is printed in brown and pale yellow-green while that of Canadian Circulation, by J. F. Hutchinson, Winnipeg, is in middle-to-light gray and light blue on white. O. R. Thompson of Xenia, Ohio, turned out the final pair, colors being red and bright yellow, respectively.

on a page. It seems, too, that an extra lead might well have been placed between the names and addresses. Of course, all this would run into extra money, but not enough, in our opinion, to be frightening, at least to members of the Pinehurst Country Club. All of this is merely to suggest that printers often don't try to sell an improved product at the higher price it should command. Your letterheads are excellent, but we don't admire the Huxley Vertical type, especially when it is mixed in with styles of regular proportions as on the otherwise excellent heading for Martin Wifholm. The Huxley is one of those styles suitable only for solo performances—except possibility for one job out of a hundred where it might make a pleasing combination. Trying to win under such a handicap is taking a very long chance.

Type Rates Top Spot

THE PULVER PRESS of Boulder, Colorado.—While the type in which it is set demonstrates you couldn't do more to improve your work than to install types of later vintage, your blotter with calendar panels for all months of 1954 is commendable. Some would aver with good reason that the decoration, primarily the border, overwhelms the type. The blotter recalls a story we haven't told at all recently. It seems a woman interested in art took a guest, not so interested, to an art gallery. The guest finally showed more

**Photo
DISPLAY
Composition**

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service

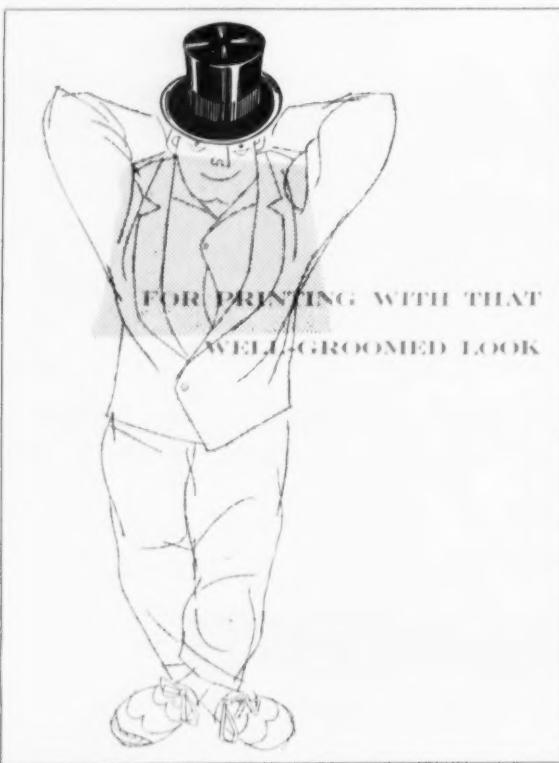
Cecil H. Wrightson, Inc.

74 India Street, Boston 10
HA ncock 6-1150

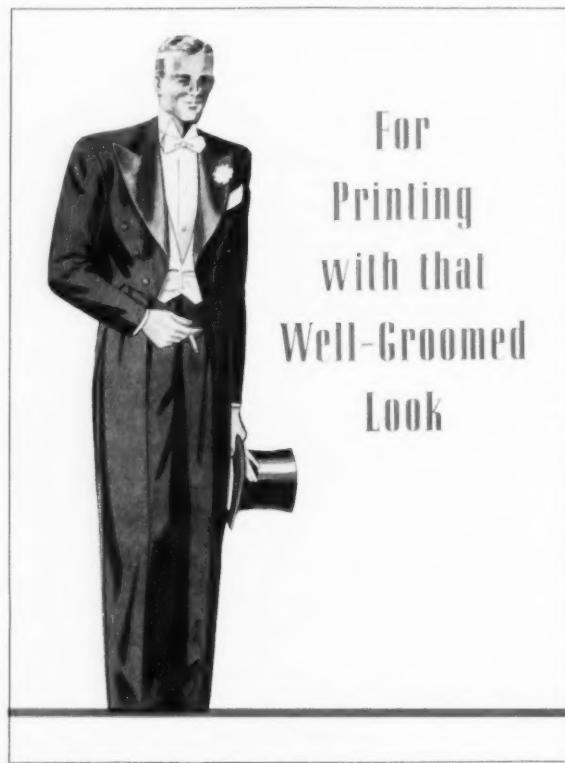
★ Standard lines produced photographically; the text is all solid. Future
tray ornament

Less satisfactory esthetically than other cards of Wrightson's, this one is reproduced to show that photocomposition is on the march, that in one form or another—if not all—it is now essential if advertising typographers are to keep the pace

than usual interest in one picture and her friend turned to her to hear, "My, what a lovely frame." The "frame" in printing may take a reader's mind from what the advertiser wanted to tell him. Another blotter illustrates in miniature auto license plates from every state and all Canadian provinces, these, possibly not too accurately, in their original colors. Getting back to the point we've made about out-dated types, consider your 4-page house organ, "The Round-Up." The masthead is in Grayda, a characterful modern type, but the rest of the copy is set in two very old-timers, Copperplate Gothic or its equivalent, and Cheltenham Bold, the latter used for the interesting maxim appearing between the masthead and the signature group. It is worth repeating. "You can always," it reads, "win another argument and lose another friend." Such maxims always get our own attention and interest and must impress most people, so they always make good copy on printers' blotters. You need to consider spacing. In relation to the space between the two lines of the head at the top of page three, for example, there is too much space between the head and the item following. On page two there should be less space below the head, "Fall's for Football," than between the line and the cut-off rule above. In addition to appearance, relationship is a factor. The line is related to the football schedule below and not to what appears above it.



Title page of letter-size folder by a printing house known for its good work, reproduced here to show that the best can "drop the ball." In our opinion the cartoon character more nearly represents a New Year's Eve celebrant—after the event—than a smooth, well-groomed gentleman. The type—especially as respects shape—also contributes to an all-over unkempt effect. On the original page the second color is a rather dull green



Our illustration, lifted from a tailor's style book, represents a truly well-groomed fellow. Type of resetting is better because its shape is in better harmony with idea of a trim, well-dressed gentleman. It stands out effectively without being cheap or blatant; words are grouped for quick comprehension. Emphasis is weak on original because type is relatively too small for page and break-by-sense of copy ineffectively applied

Controlling the Moisture Content of Litho Stock

In the opinion of most of the members of the Technical Association of the Graphic Arts who participated in a discussion of paper problems at its annual meeting last May, considerable progress has been made by paper mills in controlling the moisture content of lithographic stock.

At this same meeting, the Lithographic Technical Foundation presented a chart that aids in determining the condition of paper by compensating for differences between room temperature and relative humidity and the temperature of the stock.

Furthermore, there is a growing appreciation in the paper and paperboard industry that the lithographer is not interested in moisture content as such, and that paper condition—as measured in terms of relative humidity—is entirely distinct and different from moisture content.

From what has been published in the past, we might assume that paper problems are almost nonexistent in the lithographic industry. Until now, the majority of the information available to lithographers has dealt with the stretching, shrinking, and curling of stock when it is out of balance with pressroom conditions. Very little has been said about its being correct for press conditions or job conditions. Yet stock that may be absolutely correct as far as relative humidity is concerned may turn out to be costly to run on one particular job or on some types of equipment.

Picking Still Another Problem

Many times, the nature of the stock makes it impossible to run a press at top speed. Picking, in its various forms, often is one of the troubles, and it is a factor that ranks second only to moisture in the amount of publicity it has received. However, improvements in both paper and inks have made it much less important than it was a few years ago.

In general, the conditions that necessitate retarded press speeds are inability to feed or deliver the sheet properly at the desired speed, or problems such as register and "doubles" on various kinds of multicolor equipment.

Many other problems arise from irregularities in the stock and laxity in inspection at the mills. However, before criticizing the mills too severely, we must remember that paper is an item that must be mass-produced. In many instances, it is the most expensive single item in the finished printed job. If paper is priced to

permit mass production of printed matter, some flaws and irregularities are bound to exist. These must be taken for granted in pricing and estimating. There are times when these become too bad and some adjustments have to be made, but flaws are not the major cause of paper woes.

Paper can and does curl, and it will go out of register as it goes through the press even though its moisture content is in balance with the pressroom atmosphere. If the paper has been pretreated for moisture stability, no amount of hanging will improve it. In fact, it is quite possible that such stock will curl and wave so that it is impossible to feed the sheets.

In some instances, the pretreatment in paper results in strains that are ironed into the stock in the calendering operation and then may be released when the ink is pulled from the blanket or by the dampness on the blanket. These strains also may be released when a sheet is hung and winded. Sometimes little or no trouble is encountered during printing, but it is impossible to deliver the sheets and jog them. Anything approximating normal press speed results in the well known "stack of hay" delivery pile.

Perhaps paper should be tailor-made for a number of jobs, but it can be seen from the earlier part of this discussion that for the most part this is impossible.

Mills can only attempt to incorporate those physical properties that will work most successfully for the greatest number of jobs or customers.

Down-Curl May Aid Feeding

For example, it has been found that feeders will handle a sheet successfully if it has a certain amount of down-curl, although the same amount of up-curl will give trouble. The mills can "set" a small amount of down-curl into the sheet.

Should moisture conditions change, any tendency toward up-curl would be minimized. This is very well for many types of work, but when a heavy solid is printed, the down-curl is accentuated, and even the gripper edge of the sheet will have a decided curl. The back end of the sheet may curl so badly that press speed must be cut in half to deliver the sheets.

Although "set" in paper, whether introduced deliberately or from natural causes such as reel curl, can account for many of the troubles which result in distorted sheets, there are some for which the average lithographer is not able to account. Undoubtedly, he is responsible occasionally in his selection of ink and fountain water and in their control on the press.

Likewise, through such factors as layout, improper packing of the press, the selection of the wrong paper for the job, the desire to crowd the job on the smallest sheet possible, and in many other



By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 83?

QUESTIONS

- One reason for the need of accurate form heights is so the travel line won't change on cylinders and cause wear and slurring—what is the second reason?
- Industrial arts graphic arts shop classes meet about two hours a week. How much shop time is devoted to vocational graphic arts?
- How long does it take to etch a newspaper page on magnesium?
- The new Photon phototypesetter beats conventional time of composition about $2\frac{1}{2}$ times. True or false?
- Who are excluded from the new "under 18" hazardous occupation order?
- In dry offset color work it is often advantageous to print the yellow last. True or false?
- Why has the initiative in design been taken over by artists, not printers?
- When slugs "feather" or "fin," a warped mold or metal adhesion may be possible. What is a third reason?
- An advantage in setting the fountain prior to makeready is that time is saved after makeready. True or false?
- How has another printing process adapted the letterpress "split fountain" technique?

ways, the lithographer brings on himself some of his paper troubles. But in many cases, there just appears to be no known cause for the trouble.

As a result of these apparently unknown qualities in stock, a typical conversation between two lithographers might be transcribed as follows:

First lithographer: "Do you buy any paper from the ABA Paper Company?"

Second lithographer: "Yes, our pressmen would rather run that stock than any other. Don't you use it?"

"No. Every time we have tried it, we have had all kinds of trouble. One pressman even said that he would quit if he was ever asked to run another ream."

"That's strange. We run about the same type of work as you, on the same type of equipment. What kind of paper do you use?"

"We use XYZ stock."

"Oh, we can't use that stuff at all. It lays so terrible, we can't cut over 250 sheets at a time after we have finally pushed it through the press."

plain completely why, if it is what I think it is, you would single out blue ink. I believe if you will check the distance from the front edge of the sheet, you will find that it is just one roller revolution from the beginning of the work on the front end. If this is true, this a condition which frequently gives trouble on certain presses, and is especially noticeable when running large solids which require a large volume of ink. The extra ink picked up between the tail end of the preceding sheet and the front edge of the one being printed is transferred on the first revolution of the form rollers. Less ink is transferred to the plate on the second revolution. The ink may be adjusted to reduce the trouble, and sometimes a change of rollers will help, but there is no complete cure.

Color Appraisal Committee Studies Lighting Problems

Development of standard conditions for appraising opaque and transparent color copy and its photomechanical reproduction is the objective of a color appraisal task committee, one of several groups whose study of printing's lighting problems is sponsored by the Research and Engineering Council of the Graphic Arts Industry and the Illuminating Engineering Society. The appraisal task force chairman, representing the Council, is Philip E. Tobias, technical director of Edward Stern & Co., Philadelphia. Representing the IES is cochairman Norman Macbeth of Macbeth Corp., Newburgh, N. Y. Cochairmen of the joint over-all committee are Council representatives J. Wallace Scott, Jr., of Allen, Lane & Scott, Philadelphia, and IES representative Ralph R. Enghouser of Sylvania Electric Products Co.

The color appraisal task committee was organized at a two-day session in Philadelphia. Attending in addition to the four chairmen were Robert E. Rossell, Council managing director; G. L. Erikson of Braden-Surphine Ink Co., Cleveland, representing the National Association of Printing Ink Makers; J. P. Weidner of Container Corp. of America, Manayunk, Pa., representing the Technical Association of the Pulp and Paper Industry; Frank Horton of R. R. Donnelley & Sons Co., Chicago; Joseph W. Feeney of the Lord Baltimore Press, Baltimore; Vincent C. Hall, Springdale Laboratories of Time, Inc., Springdale, Conn.; Q. D. Dobres of General Electric Co., Cleveland; and these Philadelphians: P. R. Holmes, General Electric Co.; E. Fred Bahls and A. J. Mawar, Philadelphia Electrical & Mfg. Co.; John S. Williams, Williams & Marcus Co.; and William H. Harrison and Arthur Brainerd of Philadelphia Electric.

The group visited six plants to view and discuss color appraisal systems. Together with two other task forces it is now conducting experiments to determine the proper lighting for comparison viewing of color prints, transparencies, progressives, and press sheets. Results will be reported at a meeting this month at General Electric Co. offices in Cleveland.

OFFSET...

QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset problems. Write to him in care of *The Inland Printer*.

Fountain Solution Troublesome

Q.—We are trying copperized aluminum plates. This is our first experience with aluminum plates of any kind. We are using a fountain etch which has been recommended especially for aluminum, but the ink which we must use on this job is awfully greasy and we cannot keep the plate clean. We tried the copperized aluminum because when we ran this job before from zinc plates, we had this same trouble. Then, however, we were able to carry enough acid to keep the plates clean even though we did not get a very long run out of them. We had hoped to get longer life out of these plates.

A.—If I were you, I would use the same fountain etch that you previously used on the zinc plates. In all probability, it will not require as much acid for aluminum as it did for zinc, and there should be little danger of destroying the image on a copperized plate. Of course, if it were at all possible, I would put either a stiff varnish or a little bit of magnesia in the ink to correct the greasy condition.

More Spray Controversy

Q.—I have visited three or four offset plants and they all seem to be using dry spray on their presses. Is there any reason for this? In letterpress, I find wet spray far superior to dry spray when it comes to preventing offset on a difficult job. Also, we have quite a bit of trouble with static during the winter months, but the gas heaters on our letterpress presses help us considerably. I am wondering how a pressman copes with this problem on an offset press which has no gas heater.

A.—Please do not ask me to become involved in the spray controversy. If you prefer wet sprays instead of dry sprays, there are many operators of offset lithographic equipment who have had as good success with them as letterpress printers have had. Likewise, I know both letterpress operators and lithographers who prefer dry sprays. Both sprays leave a lot to be desired, and everyone who uses them wishes they could avoid it. Independent surveys have been attempted on the subject of sprays and even within one branch of the graphic arts industry what has been "one man's meat" has been "another man's poison."

Regarding the second question, static is quite a problem, but sheets can be delivered with little or no trouble when a high frequency static eliminator is used. In fact, the majority of the letterpress machines with which I am familiar are equipped with these bars instead of gas flames.

Correcting Ink Distribution

Q.—We have a recurring problem that we hope you will be able to explain. When running blue ink on a Harris LSB or on a Webendorfer Big Chief, we get a noticeable "drop-off" or ghost about seven inches from the gripper end. What can we do to overcome this?

A.—I am not sure just what you mean by a "drop-off" or ghost. Nor can I ex-


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Offset-Lithography
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420 Lexington Ave., New York 17, N. Y.
127 N. Dearborn St., Chicago, Ill.

Equipment-Supply Leaders See Good Year for 1955

(Concluded from page 33)

chinery, that the average owner and operator of such plants is realizing that new and faster equipment is needed now, instead of buildings. Through 1955 the theme, 'Speed or Bricks,' will be played up in all of Turner's major advertising. Since we ourselves handle what we believe is the cream of foreign-built machinery, the bulk of our promotion will be handled in shows throughout the country. We are going on the theory that buyers must see this 'speed in action.'

Champlain Company

Roll-fed printing will increase again this year, according to Arthur F. Goat, sales vice-president of the Champlain Co., Inc., Bloomfield, N. J., manufacturers of roll-fed rotogravure, letterpress, and aniline printing equipment. Champlain forecasts a 20 per cent gain in its own volume but does not plan plant expansion. No foreign equipment has been added. "Foreign machinery is becoming a competitive problem, particularly with reference to certain types," Mr. Goat says. "Our recent survey of European roll-fed equipment indicates that German aniline units will continue to sell in the United States. I do not believe that rotogravure equipment made abroad is as yet particularly applicable to American production requirements. So we anticipate, for this year, very little sales competition from that type of machinery.

"Tax changes pertaining to the allowable rate of amortization help in acquiring new equipment, and possibly, from our standpoint, for the expansion of manufacturing areas.

"We have no special problems other than the continuing problem of gaining acceptance for roll-fed printing by firms which, through long usage of sheet-fed presses, find it difficult to adjust their thinking to roll feed."

Goss Printing Press Company

P. A. Florian, executive assistant for Goss Printing Press Co., Chicago: "Outlook is good. We expect our sales to increase, and we are expanding our facilities. We added foreign lines last year and may add more this year. Imported equipment will be a problem only to manufacturers of smaller units. Accelerated depreciation may help our business."

Kleen-Stik Products

Jerry Zalkind, vice-president of Kleen-Stik Products, Inc., Chicago, thinks industry business should be good this year, with a considerable upswing for Kleen-Stik, which is building a new plant in Chicago and plans to expand equipment for more productive capacity. "It's harder to sell in a competitive market," he writes, "so there's every reason to use more printed advertising. There's a definite trend toward more informative sales helps for retailers and jobbers. More and more printed forms will be used as time goes on. Publication printing should expand

because more advertising is needed to sell more goods.

"I think the printing industry needs harder and better selling. Salesmen cannot rest on their laurels and expect customers to buy in a competitive market without much concern for service and price from their present sources. I think there has been some over-expansion, in both new buildings and equipment, and it's going to take one heck of a selling job to justify those expenditures."

Martin Driscoll & Company

Ink sales this year will at least equal those of 1954, according to James D. Yates, president of Martin Driscoll & Co., Chicago. But he sees the need for greater selling and servicing efforts, "because the ink business becomes more competitive every day, what with the expansion of ink plants and operation of captive ink plants by many of the larger printers."

Driscoll plans to replace some worn equipment without adding anything to its present setup. Foreign equipment plays no part in the company's production. Says Mr. Yates: "So far the printing ink industry has not been affected by the efforts of foreign inkmakers to sell materials in this country."

Paasche Airbrush Company

J. A. Paasche, president of Paasche Airbrush Co., Inc., Chicago, looks ahead to a good year for the industry and a sales gain of from 10 to 20 per cent for his business. He is considering expansion. No foreign lines, which do not affect Paasche but might complicate press manufacturers' sales. He stresses the need for tax reduction to provide capital for plant expansion.

American Numbering Machine

B. Ellis Conrad, president of American Numbering Machine Co., Brooklyn, N. Y., bases his "excellent year" prediction on a large recent increase in inquiries and sales for 1955 delivery. "Most specialty printers using numbering machines are interested in new equipment, and show preference for quality, workmanship, and special machines," he says. "We have modernized our plant to take care of increasing business. We have felt very little competition from foreign numbering machines. Most printers prefer American units and service for machines and parts."

"Most printers and equipment manufacturers had an opportunity last year to find out exactly where they stand. Some may have been overcautious in purchasing, but indications are that specialty printers will look forward to long-time purchases of special numbering machine equipment."

J. H. & G. B. Siebold Company

George B. Siebold, Jr., president of J. H. & G. B. Siebold, Inc., New York City supply dealers and ink and litho roller makers, has his sights set on better business for the company and the industry. No expansion is on the company docket, and no imported equipment has been added. Siebold's tax situation is easier, but the need for further changes is seen.

J. Curry Mendes Corporation

J. Curry Mendes, president of the J. Curry Mendes Corp., Canton, Mass.: "The outlook is good if printers do not underestimate the importance of printed business forms. No matter which way business goes, the need for forms is the same whether a quart or a barrel of oil is sold."

"Our sales should triple this year, due to the use of new machines on which we've been working for six years, and we have a backlog of more than \$1,000,000 of business. We have just finished a new 20,000-square-foot building in Canton and bought 22 more acres for an extended program this year. I do not expect ever to include foreign equipment in the line we sell in this country. We plan to push our products in foreign countries."

"The tax structure stifles our incentive for capital investment. This slows us down considerably."

Monomelt Company

H. P. Blodgett, Jr., vice-president, Monomelt Co., Inc., Minneapolis: "We added two lines of foreign equipment and supplies last year and expect to add at least one more this year. Foreign equipment and supplies will certainly have an impact on the general sales picture in the graphic arts trades. Many of these lines show exceptionally fine workmanship at exceedingly reasonable prices."

"Faster write-off provisions will help us by providing a certain amount of stimulation toward purchasing capital equipment. Major problem is to make sure that we keep abreast of the tremendous changes taking place in the graphic arts."

"The general business outlook is slightly more favorable than it was at this time last year, and we expect our sales to go up about 20 per cent. We have set up a subsidiary company in New York for producing thermosetting matrix materials for rubber and plastic plate molding."

Beckett Paper Company

Guy H. Beckett, president of the Beckett Paper Co., Hamilton, Ohio, expresses strong belief that the graphic arts and paper industry outlook is excellent. Beckett sales will increase along with greater paper demand and consumption. The company hopes to install another paper machine and has added no foreign equipment. Removal of the excess profits tax is beneficial. Mr. Beckett does not comment on whether further tax changes are needed.

H. B. Rouse & Company

Harry W. Knoll, president of H. B. Rouse & Co., Chicago, is quite optimistic about the future of the company and the industry. He expects Rouse sales to increase slightly this year and plans to renew and replace some equipment. Federal tax changes, though comparatively mild, will help the company, but Mr. Knoll sees plenty of room for more changes. Rouse handles no foreign equipment and does not plan to add any to its lines. "As far as I know," says Mr. Knoll, "the effect of imported equipment has been more noticeable in the heavier machine field than in the lighter field."

Matched Letterhead-Envelope Contest Winners

THE INLAND PRINTER'S most recent design competition—for matched business letterhead and envelope—comes to a close with the announcement that the first-prize winner is Richard J. Hoffman of the College Press at Los Angeles City College. Mr. Hoffman's design was chosen on the basis of point scores awarded by a panel of five judges.

The second-place winner was a design by Erik Thoren of Stockholm, Sweden. Third and fourth prizes were awarded to John F. Bethune of Berkeley, California, whose work has appeared frequently in THE INLAND PRINTER's Specimen Review department. And in a two-way tie for fifth prize were designs by John Guy of Durban, South Africa, and Emil George Sahlin of Buffalo, New York. Mr. Sahlin designed the official poster and stamp for the 1955 International Printing Week observance.

Honorable mention was given to designs by Nestori Pekkola of the Printing Office of the Society of Finnish Literature, Helsinki; C. J. Shackleton of Jost & Kiefer Printing Co., Quincy, Illinois; Nils Busquist and Lars Busquist, both of Bergendahls Boktryckeri, Goteborg, Sweden; and Richard J. Hoffman of Los Angeles.

The top prize winners are shown on the facing page. Next month, THE INLAND PRINTER will reproduce the designs that won honorable mention, as well as other designs that were awarded high point scores by the judges.

So that the judging would be as fair as possible, each judge received a complete set of samples of the entries identified only by serial number. Working independently, the judges submitted individual lists, each showing which design, in his opinion, rated first place, second, and so forth. On the basis of these lists, points were assigned to the placing entries, and the points were totalled to determine the final list of winners.

Some data on the winners shown opposite—first place: maroon and dark gray ink on a light gray, laid-finish bond. Second place: black and bright red on a cream-colored, antique-finish stock; the "CP" monogram is made of plain rule. Third place: black and pale green on white Strathmore Opaque bond. Fourth place: black and coral on white Strathmore Opaque. Fifth place (left): black and light brown on white Hammermill Rippletone bond. Fifth place (right): black and light red on white Strathmore.

Here Are the Five Judges Who Examined Each of the Entries in the Contest



JOHN ANDERSON
Monotype Art Director
Philadelphia



GLENN M. PAGETT
Typographer
Indianapolis



LAWTON KENNEDY
Printer-Designer
San Francisco



JOHN M. LAMOUREUX
Artist-Typographer
St. Louis



J. L. FRAZIER
Consult. Ed. Inland Printer
Chicago

How Is Your Company Letterhead?

Here's a Check List You Can Use to Determine Effectiveness of Your Own Letterhead

	Yes	No		Yes	No
1. Is the firm name the most prominent item on the letterhead?	<input type="checkbox"/>	<input type="checkbox"/>	8. Is the information arranged logically and not scattered all over?	<input type="checkbox"/>	<input type="checkbox"/>
2. Is the type of business clearly indicated, either by firm name or by additional descriptive copy?	<input type="checkbox"/>	<input type="checkbox"/>	9. Is ample space available for a lengthy letter?	<input type="checkbox"/>	<input type="checkbox"/>
3. Are address, city, zone number, and state clearly shown?	<input type="checkbox"/>	<input type="checkbox"/>	10. Does the letterhead look as pleasing when typed as it does without typing?	<input type="checkbox"/>	<input type="checkbox"/>
4. Is the telephone number included on the letterhead?	<input type="checkbox"/>	<input type="checkbox"/>	11. Is the letterhead as modern and well-designed as those of competing firms?	<input type="checkbox"/>	<input type="checkbox"/>
5. If the organization is engaged in international trade, is cable address shown?	<input type="checkbox"/>	<input type="checkbox"/>	12. Is the paper stock of sufficient quality to permit erasing?	<input type="checkbox"/>	<input type="checkbox"/>
6. Is the type style and design in keeping with the business or organization?	<input type="checkbox"/>	<input type="checkbox"/>	13. If colored paper is used, are matching envelopes available?	<input type="checkbox"/>	<input type="checkbox"/>
7. Are the ink colors legible under artificial light as well as daylight?	<input type="checkbox"/>	<input type="checkbox"/>	14. Is it printed on the correct side of the paper so that the watermark may be read?	<input type="checkbox"/>	<input type="checkbox"/>

Reprinted from a promotion piece issued by the Stark-Rath Printing Company, 465 Tenth Street, San Francisco, California



THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Imprinting Means Profit But Poses Problems

One of the sore spots of all three major printing processes—letterpress, offset, and gravure—is the difficulty encountered when imprinting jobs come along. Imprinting usually represents additional revenue to the printer. After the production run is over, with space on each sheet left blank for future imprinting, the cost per thousand imprints enters the picture. However, with it comes the planning, scheduling, and controlling of the imprints to create the profits. The difficulty arises out of trying to find the most feasible and economical way of running the job, particularly if there are many changes interspersed with short runs. It's not an easy production problem no matter what printing process is used.

The offset printer experiences few production problems with his imprinting. In most cases, offset imprinting is done on small letterpress or offset units within the offset plant, or "farmed out" to letterpress trade printers. In the latter case, the offset printer has to split his imprinting profits with the firm handling his account.

The gravure printer can imprint during his press run if he is operating a web-fed rotary. Because the bulk of gravure work is done on this type of equipment, one of the final cylinders can be adapted and equipped to mount rubber letterpress plates. These plates are inexpensive to make, and can be used for countless thousands of impressions. One of the big weekly Sunday supplements uses this technique to change its newspaper masthead for each different city in which the paper is distributed.

Regular sheet-fed photogravure presents another story. Imprinting jobs are normally sent to a letterpress or offset house. The very nature of the photogravure plate and process does not lend itself very well to imprinting.

When runs are long and quantities on each change are the same, the letterpress printer can reduce the matter to a routine commercial printing operation. It is the short runs and changing quantities that create confusion and difficulty in handling imprinting jobs. Scheduling is not easy, much planning is required, and control of imprints (keeping account of quantities, names, addresses, etc.) is most difficult. In many instances, a person must be hired full time to work at this production. Long runs and infrequent changes due to "grouped quantities" prevent press down time, the nemesis of all production managers, foremen, plant superintendents, and employers.

Short-run, frequent-change operation on large presses is quite costly and impractical. This practice can hardly be recommended. The pressman usually stands around the press while the compositor or stonchand is making the changes. This is certainly an unprofitable practice. It is far more economical to use rapid get-away presses for the shorter runs. Several chases can be made available to receive the forms, and preparation of the forms is done in advance. The moment a press run is over, the pressman can remove the completed form and replace it with a new one. No waiting or tie-ups result. As soon as the new press run is under way, the stonchand can begin making his changes in the completed form.

Opponents of this method declare that small job-cylinder presses do not have the capacity to print large gang runs. They say it is much better to use the larger cylinder presses even if the press time costs more. This fallacy should be dispelled.

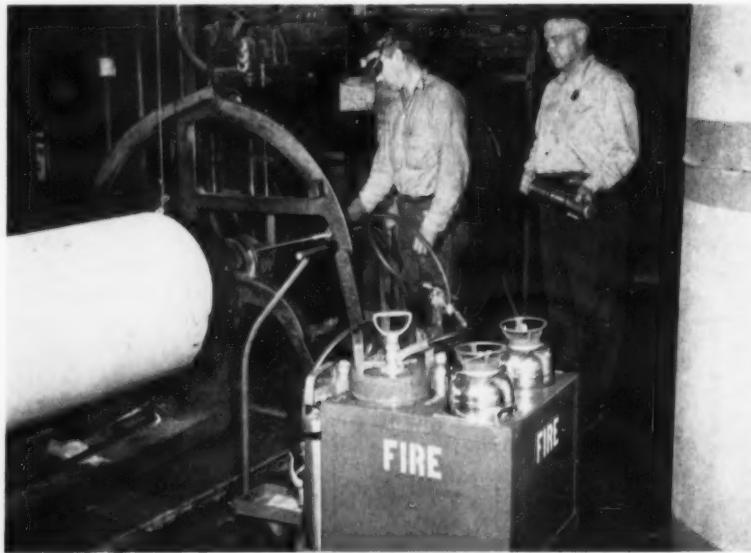
A printer friend specializing in this work told me recently that large presses are excellent for printing large runs with few changes. But when he is faced with a job where 500, 1,000 or 2,000 imprints are required for as many as 30 changes

in a single work-and-turn form, the smaller press is the most adequate.

The combination shops seem to be doing a great deal of imprinting these days, and they appear to be highly successful with their technique. The idea is to utilize letterpress or offset for the bulk of the printing. The imprinting can be done with a presensitized aluminum or paper plate. Because the jobs are all planned in advance, type can be cast, a repro proof pulled, and a negative made with a small camera. A vacuum printing frame and sink will do the rest. When the run is over the plates can be destroyed or saved for re-run. However, since paper plates and aluminum plates are so reasonable in cost, it isn't necessary to save the plate. As long as you preserve the negative, you can make as many plates as you need. No type or metal is tied up. Strapping the plate to the press takes exactly 1½ minutes. If you wish to use the negative but want to eliminate or change a name from the original, it is an easy matter to strip in new copy or opaque any part of the negative.

It is also possible to eliminate the hot metal and repro proofing operation today. There are any number of photographic composing machines on the market which will give you a positive or negative film, a positive or negative proof on paper, or

Increased fire protection at the Dayton (O.) plant of McCall Corp. results from use of this standby firefighting unit developed by plant engineers. Hand truck holds five types of extinguishers, can be wheeled by Plant Protection personnel to site of all welding jobs within the building. Use of the unit eliminates the removal of regular fire extinguishers from their accustomed places in work areas and insures having the proper type of extinguishers ready for any fire that may result from welding





PHOTOGRAPH COURTESY F. SCHUMACHER & CO.

Weaving color into the home

One of the most difficult of all graphic arts problems is the faithful reproduction of texture, pattern and color in textiles.

To meet these exacting standards, many manufacturers and their printers rely on the superior printability of Oxford Papers.

Your Oxford Merchant will gladly show you samples of salesmaking pieces.



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WITH
FABRICS

Oxford Papers

Help Build Sales

For your next letterpress job

Specify ↴

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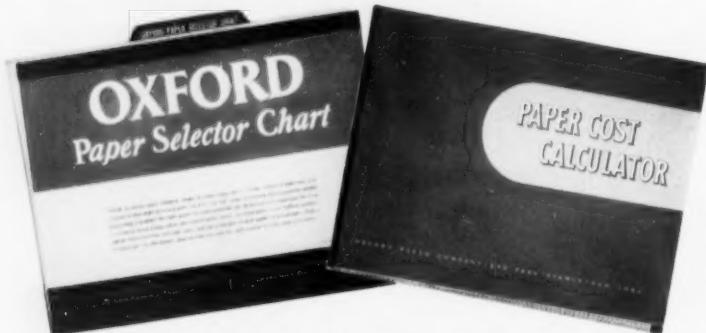


Polar Superfine Enamel

OXFORD PAPER COMPANY
RUMFORD, MAINE • WEST CARROLLTON, OHIO

POLAR SUPERFINE ENAMEL, finest of Oxford enamel papers, has unexcelled gloss, bright white color with no undertone and exceptionally pleasing appearance. It provides maximum smoothness and a superb printing surface. Polar Superfine is admirably suited for highest quality color process and black and white halftone reproduction.

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(1) The new OXFORD PAPER SELECTOR CHART is a time-saving master guide to the right grade for each purpose. (2) The new OXFORD PAPER COST CALCULATOR gives the exact cost per 1000 sheets for all common weights and sizes. Ask your nearby Oxford Merchant or write us direct.

Nation-wide Service Through Oxford Merchants

Albany, N. Y.	W. H. Smith Paper Corp.
Asheville, N. C.	Henley Paper Co.
Atlanta, Ga.	Wyant & Sons Paper Co.
Augusta, Maine	Carter, Rice & Co. Corp.
Baltimore, Md.	The Mudge Paper Co.
Bethlehem, Pa.	Wilcox-Walter-Furlong Paper Co.
Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Carter, Rice & Co. Corp.
Buffalo, N. Y.	Storrs & Bement Co.
Charlotte, N. C.	Franklin-Cowan Paper Co.
Chattanooga, Tenn.	Caskie Paper Co., Inc.
Chicago, Ill.	Henley Paper Co.
Cincinnati, Ohio	Bond-Sanders Paper Co.
Cleveland, Ohio	Birmingham & Prosser Co.
Dayton, Ohio	Bradner, Smith & Co.
	Marquette Paper Corporation
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	The Johnston Paper Co.
	The Whitaker Paper Co.
	The Cleveland Paper Co.
	Cincinnati Cordage & Paper Co.
	The Whitaker Paper Co.
Des Moines, Iowa	Birmingham & Prosser Co.
Detroit, Mich.	Chop Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Gastonia, N. C.	Henley Paper Co.
Hartford, Conn.	Green & Low Paper Co., Inc.
High Point, N. C.	Storrs & Bement Co.
Indianapolis, Ind.	Henley Paper Co.
Jacksonville, Fla.	MacCollum Paper Co.
Kalamazoo, Mich.	Jacksonville Paper Co.
Kansas City, Mo.	Birmingham & Prosser Co.
Knockville, Tenn.	Birmingham & Prosser Co.
Lincoln, Neb.	Louisville Paper Co.
Little Rock, Ark.	Western Newspaper Union
Long Beach, Calif.	Roach Paper Co.
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Blake, Moffitt & Towne
Lynchburg, Va.	Louisville Paper Co.
Manchester, N. H.	Caskie Paper Co., Inc.
Memphis, Tenn.	C. H. Robinson Co.
Miami, Fla.	Louisville Paper Co.
Milwaukee, Wis.	Everglades Paper Co.
	Allman-Christiansen Paper Co.
	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.
Nashville, Tenn.	Bond-Sanders Paper Co.
Newark, N. J.	Bulkey, Dunton & Co., Inc.
New Haven, Conn.	Bulkey, Dunton & Co.
	(Division of Carter, Rice & Co. Corp.)
New York, N. Y.	Storrs & Bement Co.
	Baldwin Paper Co., Inc.
	Bulkey, Dunton & Co., Inc.
	Green & Low Paper Co., Inc.
	The Whitaker Paper Co.
Oakland, Calif.	Blake, Moffitt & Towne
Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co.
Phoenix, Ariz.	Wilcox-Walter-Furlong Paper Co.
Pittsburgh, Pa.	Blake, Moffit & Towne
Portland, Maine	General Paper Co.
Portland, Oregon	Brubaker Paper Co.
Providence, R. I.	C. H. Robinson Co.
Richmond, Va.	Blake, Moffit & Towne
Rochester, N. Y.	Carter, Rice & Co. Corp.
Sacramento, Calif.	Cauthorne Paper Co.
St. Louis, Mo.	Genesee Valley Paper Co.
	Blake, Moffit & Towne
	Birmingham & Prosser Co.
	Shaugnessy-Kniep-Hawe Paper Co.
	Tobey Fine Papers, Inc.
Salt Lake City, Utah	Western Newspaper Union
San Bernardino, Calif.	Blake, Moffit & Towne
San Diego, Calif.	Blake, Moffit & Towne
San Francisco, Calif.	Blake, Moffit & Towne
San Jose, Calif.	Blake, Moffit & Towne
Seattle, Wash.	Blake, Moffit & Towne
Sioux City, Iowa	Western Newspaper Union
South Bend, Ind.	Birmingham & Prosser Co.
Spokane, Wash.	Blake, Moffit & Towne
Springfield, Mass.	Bulkey, Dunton & Co.
	(Division of Carter, Rice & Co. Corp.)
	Mill Brand Papers
Stockton, Calif.	Paper House of New England
Tacoma, Wash.	Blake, Moffit & Towne
Tampa, Fla.	Blake, Moffit & Towne
Toledo, Ohio	Tampa Paper Co.
Tucson, Ariz.	Paper Merchants, Inc.
Washington, D. C.	Blake, Moffit & Towne
Worcester, Mass.	John Floyd Paper Company
York, Pa.	Esty Div. Carter, Rice & Co. Corp.
	The Mudge Paper Co.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio

a reverse stat for a solid. Mechanical paste-ups or film makeup of forms takes much less time and requires much less precision than its equivalent in letterpress typographic makeup. Many steps and operations are completely eliminated. Several machines on the market compose directly onto paper plates. These plates can go to press immediately. This is a big boon to small plant owners.

The graphic arts industry is slow to adopt new ideas, equipment, and material.

Graphic Arts Association Leaders Full of Sparkling Optimism for Industry in 1955

(Concluded from page 32)
screen shop operations and services in terms of business management rather than craftsmanship only. We plan to spread this information by showing an industry-association film, by a public relations program, and by talking with potential customers on local levels throughout the country."

Direct Mail Advertising

George V. Rumage, managing director of the Direct Mail Advertising Association, Inc.: "The outlook for business this year is just fine. Direct mail dollar volume has been on the up-swing for years. All indications are that it will continue in that direction for as far ahead as we can see. In mid-December, the prospect was that 1954 volume would climb to a billion-and-a-quarter dollars. We anticipate that 1955 volume will come close to a billion-and-a-half, which would generate ten to twenty times that amount of volume for business and industry in general. That would mean a lot of business for the printing industry.

"Our association has two special problems. They stem from the campaign against patron mail and from Postmaster General Summerfield's intention to ask Congress again for legislation raising postal rates.

"Patron mail is third-class material with no individual address other than the word 'patron.' It has been used for years to reach farmers on rural routes. Now people living in postal areas with carrier delivery get the same service. The campaign against this service, calling the material 'junk mail,' was triggered by newspapers because of their unwarranted fear that patron mail hurts their business. This concerted attack has snowballed alarmingly. It is essentially an attack on all third-class mail and on all advertising. We are taking steps to combat it, head it off, and correct its false propaganda wherever possible.

"That the drive to stop patron mail should interest all printers was indicated by the Graphic Arts Association of Pittsburgh in a statement correcting claims made against the service in a series of *Pittsburgh Press* articles. 'American business should be given every possible opportunity to use all of the selling tools at its disposal,' said the association. 'All advertising is good, but each in its place is best. Morally, the *Press* has no right to misuse the freedom of the press in an

The feeling has always been to "let the other fellow experiment first." Equipment is expensive, and radical change-over is costly. Training methods are equally expensive. However, imprinting jobs have become more numerous, and as a result, have also become more complex. New methods, materials, and equipment must be explored if profits are to be made. The acquisition of new equipment and the initiation of new methods will eventually pay for themselves.

Carl N. Becker, who heads Becker Electrotype Co., Milwaukee:

"At our 1954 convention I found members feeling that their 1955 volume might be close to last year's—not much chance for an increase, and a certain amount of fear of decrease because of the inroads of other printing methods.

"Unfortunately, our members have not seen fit, for many years, to exchange profit averages on a national basis. I believe it would be safe to say that our average profit is well below that of the printing industry, which itself is too low. We do not expect any improvement.

"Recent tax changes help some, but they are of little benefit to an industry like electrotyping. Almost all of our plants are small businesses. Many gross less than \$250,000 a year, and only a few above a million dollars. If the small firms could have a chance to keep a larger share of their very low profits, it might be possible for them to modernize their plants.

"Probably the most important special problem facing our branch of the industry is the great need for a public relations program. Our executive committee has met to launch a program to give our industry much-needed recognition. It seems that too much of the publicity we have received in recent years has been on the poor side. At least, it was not always good, and most of it was unjustifiable. We are trying to correct this.

"It might seem that this public relations program is a case of the tail wagging the letterpress printing dog. But we feel we would like to start something, hoping that the photoengraving and probably the press and ink manufacturing industries may join us."

Electrotypers & Stereotypers

What's ahead for International Association of Electrotypers & Stereotypers members was predicted by their president,





Revised Postal Regulations Ease Problems for Printers, Publishers

What Postmaster General Arthur E. Summerfield hails as "the first over-all reappraisal, consolidation, modernization, and reissuance of all postal regulations in the history of the Post Office Department" is now available in the form of a new Postal Manual that boils down into reasonable size and easy-to-grasp terms some 4,000 pages of fine print scattered through many official publications.

Unifying in a single not-too-bulky volume all duplicating and confusing material from the old manual, postal regulations, and laws, the new manual justifies the Postmaster General's statement that "we have cleaned out nonessential regulations, traditions, folklore and dubious advice, and also restored the use of simple English."

Made public Oct. 20, with a request for constructive comments by mail users, the new regulations became effective Nov. 20. They toss out of use a number of do's and don'ts that complicated mailing work. For example, they eliminate references to laws and regulations in metered and printed postage impressions on circular and other mail. That's the end to such inscriptions as "Sec. 34.66, P. L. & R." They permit printers to use half instead of one-third of the address side of government postal cards for printed advertising messages. And the mailer who puts a wrong date on his metered postage will not be charged a ten per cent penalty.

One objection in clarifying obscure and archaic regulations was to hamstring informers tipping the department to alleged violations in an effort to reap for themselves part of the penalties levied. Said the Postmaster General:

"In recent years innocent mailers have been plagued by professional informers who take advantage of unwitting violations of booby-trap regulations. These were obsolete and unenforceable provisions buried in obscure pages of official publications. Innocent violations laid mailers open to the possibility of court suit, particularly when instigated by professional informers. I am glad that we have abolished this type of secret law."

Simplification of the regulations was stymied at one point, according to the National Committee on Parcel Post Size and Weight Limitations, which holds that Public Law 199 makes it impossible to simplify parcel post weight and size limits.

In the new manual, said the association, "there's a fine section on how to wrap and mail packages, complete with pictures, but with no word of warning about the complex size and weight limits. They're in the next section, innocently titled 'Mail Classifications and Rates.' There you'll

learn that if you're sending a package from one first class post office to another, and it's not going farther than the second zone, your package must be under 40 pounds. If Aunt Nellie lives in a first class post office town in zones 3 and 8, the package you send her has to be 20 pounds or less, unless you're mailing her baby poultry, nursery stock, books, or equipment for the blind. Then you can go up to 70 pounds.

"Having disposed of weight, the manual tackles size. Again it depends on where you live and where you're sending that parcel. Packages going from one first class office to another must be no more than 72 inches in length and girth combined. All other packages can be 100 inches in length and girth combined. Until January, 1952, size and weight limits were simple. The 70-pound, 100-inch maximums applied to everyone. Public Law 199, which set the new limits, was passed despite an unfavorable report by the Post Office. It has made the Christmas season at parcel post windows a mail clerk's nightmare. Bills to repeal Public Law 199 and put the limits back where they used to be were introduced in the last House and Senate, which did not act on them. New bills will be introduced when Congress convenes in January."

Patent Office Official Gazette In New Type Dress to Save Money

Printed material must satisfy those who use it. That obvious fact of printing life seems to have been overlooked when the Patent Office took steps recently to save taxpayers' money on its printing.

For this department, through which evidences of American inventive genius flow in a continuous stream, the Government Printing Office turns out copies of new patents as well as the weekly *Official Gazette*. Both are used in considerable volume not only by the Patent Office but by patent attorneys, inventors, and newspaper correspondents.

Here, then, was a money-saving opportunity worth grasping. So Carl E. Haglund, Patent Office special assistant, worked with GPO in designing a new typographical dress for patent copies and the *Gazette*. Goal for this economy drive was an estimated saving of \$8,000 on the patent copies and more than \$50,000 on the *Gazette*. This goal was to be reached by switching the printing process to offset.

But when the first issues appeared in their new garb, the Patent Office and the usually calm offices of Washington patent attorneys raged with what a *New York Times* correspondent called "a tempest outgrowing the teapot size."

It was a tempest of protests, although not against the offset process. What

bothered everyone was that patent extracts were printed in reduced size. This cramped their appearance and made reading them tough on the eyes, especially for Patent Office examiners who must compare issued patents with applications. Condensed type was run in wider columns and, to make matters worse, without leading. The layout also came in for criticism. Page titles were single-column width, instead of running across the page in the style to which readers were accustomed.

According to the *Times* man, one examiner said, "If the Department of Agriculture publishes a pamphlet telling how to build a pigpen, you can read it from across the room without your glasses. But here somebody patents a radar system that's going to save the country, and you have to read it with a microscope."

When this report was written, it was understood that the complaints would be considered by the Patent Office Society, which represents 800 employees.

GPO Wins Top Award for Employee Suggestion Program Participation

The Government Printing Office has received an award for scoring the highest percentage of employee participation in suggestions programs achieved by any Federal government agency. The award was one of four presented by the National Association of Suggestion Systems to industrial or governmental organizations for improving their suggestions programs by inviting employees to propose better, cheaper, safer ways to perform duties.

Public Printer Raymond Blattenberger gives GPO's program the credit for numerous methods and procedures that have helped reduced overhead or operating costs, or have benefited employee health or safety.

"Business big and little," he said, "has found the suggestions system a method for drawing on the unlimited experience of all employees in improving products or business and production procedures. Being fully committed to a business-like

John M. Wilson (center), a Government Printing Office man for 30 years, takes oath of office as Deputy Public Printer, administered by S. Preston Hipsley, director of personnel (right), as Public Printer Raymond Blattenberger stands by



GPO administration, I have tried to do everything possible to induce employees to contribute to our program from their vast reservoir of knowledge."

GPO's suggestions committee chairman is planning manager J. W. Broderick, and Milton J. Havener is secretary. They and their associates, said Mr. Blattenberger, "are demonstrating that employees can and will come forward with

worthwhile ideas if they are encouraged to do so by the knowledge that full consideration is given to all proposals, and that acceptable suggestions will receive recognition and monetary rewards. I hope the award will stimulate even greater participation by our employees, who are interested, both as taxpayers and good public servants, in reducing the cost of Government."

More Than 130 Cities Planning January Printing Week Programs

(Concluded from page 27)

Chicago graphic arts groups have already scheduled 12 such meetings devoted to the Printing Week theme and Boston has 10 such meetings already scheduled.

Newspapers, big and small, will issue special editions in color and in black and white with the Cleveland and St. Louis dailies making the greatest efforts. The *South Bend (Ind.) Tribune* will also publish a special color supplement for Printing Week while the smaller dailies and weeklies are scheduled to run special sections or to devote several pages to the Printing Week promotional effort.

Honoring the printer and his profession, most local celebrations of International Printing Week will follow the words about what several cities are doing in the way of Printing Week activity.

CHICAGO—Twelve industry-wide meetings devoted to the Printing Week theme. Displays and exhibits throughout the city. School assembly programs addressed by printers. Distribution of educational and industrial promotional material. Special Printing Week speakers at service clubs. Radio and television coverage. Wreath-laying ceremony at Franklin's statue in Lincoln Park. Widespread display of mayor's proclamation.

BOSTON—New England Printing and Publishing Week along with the New England Printing Machinery Show

in Boston. The show will be held Jan. 18-21 in the First Corps Cadet Armory. Ten special Printing Week meetings and an industry-wide banquet are scheduled. Special ceremonies for the Printing Week



"Miss Printer's Devil" of San Jose, Cal., stops in meditative (?) mood to contemplate plans for Printing Week activities. Lavella Webb, bookbinding apprentice, is "Miss Printer's Devil"

proclamation by the mayor and governor will start the week's activities.

NEW YORK—Sixty-five New York graphic arts organizations led by the Employing Printers and the Craftsmen are sponsoring Printing Week activities. City officials will open Printing Week at City Hall and in Printing House Square on Monday, Jan. 17. Several meetings are set for the Hotel Biltmore where the 15th Annual Exhibition of Printing will run throughout Printing Week. Special events are also set for the New York School of Printing and various organizations and service clubs. Plant tours, open house parties, and luncheons round out the week. National television coverage is being arranged.

ST. LOUIS—The *St. Louis Globe-Democrat* will publish a special color supplement devoted to the printing and publishing industry of St. Louis. Countless exhibits and displays will be set up throughout the city. Special Printing Week meetings of trade groups are set and Printing Week announcements on radio and television are assured.

SEATTLE—Printing Week stamps and posters are in use and on display



Haywood H. Hunt, named "International Craftsman of year" in 1954, presents bust of Benjamin Franklin to Marilyn Torrison, who is "Miss Perfect Type" for Printing Week in San Francisco



Dorothy Courtney, "Miss Printer's Devil" of New Orleans Printing Week observance, is crowned with pressman's cap by John L. Neumann, president of New Orleans Printing House Craftsmen

throughout the city. U. S. Public Printer Ray Blattenberger will address the all-industry banquet on Monday evening, Jan. 17, and the Seattle Ad Club Printing Week meeting is set for Tuesday. Service club meetings with the Printing Week theme are set for later in the week.

LOS ANGELES—The Biltmore Bowl will be the scene on Thursday, Jan. 20, of the all-industry Printing Week Banquet. More than a hundred talks about the industry are scheduled for schools, service clubs, and other groups during the week. Radio and television coverage are assured. Displays throughout the city.

CLEVELAND—Special supplements of the *Cleveland Press* and the *Cleveland Plain Dealer*. Displays and exhibits in libraries, schools, store windows, etc. A Miss Cleveland Graphic Arts Contest and a scholarship contest for printing students. Many industry group meetings devoted to Printing Week and an all-industry Ben Franklin banquet.

PORTLAND—Billboards, exhibits, and displays will tell Oregonians the Printing Week story. Newspapers plan Printing Week magazine section features. Radio and television coverage are set. Publication of a special keepsake book is assured. Public Printer Ray Blattenberger will address the Printing Week banquet on Tuesday, Jan. 18.

SALT LAKE CITY—Widespread distribution of Printing Week stamps, posters, bumper strips, etc. Displays and exhibits in store windows. Printing Week proclamation by Governor Lee. All-industry Printing Week banquet set for Monday, Jan. 17. Salt Lake group furnishing material and Printing Week help to weekly newspapers.

ST. PAUL—Most extensive display and exhibits program reported in the nation. Radio and television coverage. Talks by printers to schools, service clubs, and other groups. Widespread distribution of printed promotional material, posters, booklets, bumper strips, etc. Newspaper promotion by *Dispatch-Pioneer-Press*. Printing Week banquet at Hotel St. Paul on Saturday, Jan. 22.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Single Platemaking Solution

Three offset platemaking operations are reduced to a single step with a new chemical called Harris 3-in-1 Solution. It takes the place of the desensitizer, lacquer and gum ordinarily used in developing presensitized offset plates. After a plate is exposed, the 3-in-1 solution is poured on, and the surface of the plate is rubbed with a moist sponge. Nonprinting areas are completely desensitized, and images develop quickly. After the excess solution is wiped off and the plate is rubbed dry, no additional washing or gumming is required.

Manufacturer: Chemical Division, Harris-Seybold Co., 4510 E. 71st St., Cleveland 5, Ohio.

Heavy-Duty Tipping Machine

The Whale tipping machines, especially designed for printers who want to get into the snap-out forms business with low initial equipment cost, has recently been added to the Harris-Seybold line of graphic arts equipment. Built for continuous or stop-and-go operation, the Whale tipper has adjustable guides that enable it to handle a maximum sheet size of 17x22 inches. The glue bar, electrically actuated by a foot switch, has a maximum speed of 3,120 strokes per hour, and it is drilled for a double row of tipping pins—100 in all—that makes the tipper capable of handling heavy forms at profitable production speeds.

Distributor: Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.



Plastic binder permits adding new pages to book

Plastic 'Loose Leaf' Binding

Slide Ring, a new type of plastic mechanical binding, has just been introduced as one answer to the problem of keeping plastic-bound catalogs and price lists up to date. The device consists of two pieces—an open, multiple-ring section and a rigid backbone piece. The ring section accommodates sheets punched the same as those used with other plastic bindings. The full-length backbone piece simply slides onto the ring section, and a friction lock at one end keeps it in place. The backbone piece can be removed easily whenever pages must be added to a book. The two-piece construction also speeds initial binding operations, according to the manufacturer, allowing unskilled bindery help to produce from 150 to 200 books per hour. More than 30 color combinations are possible with the Slide Ring binding, and the backbone piece also can

be used to carry a printed title or advertising message to identify the book when it is placed on a shelf.

Manufacturer: Plastic Loose Leaf, Inc., 209 S. Jefferson St., Chicago 6.

Matrix Magazine Racks

A full line of magazine racks, especially designed for both Linotype and Intertype magazines, is now available in a wide range of capacities. The Linotype racks have extended rails for easy insertion and removal of magazines, and the Intertype models are fitted with endless belts operating over rollers for safe handling. Both types have capacities ranging through seven full magazines on one level, 12 full magazines on one level, seven full and seven splits on two levels, 12 full and 12 splits on two levels, and 24 splits on two levels.

Manufacturer: Foster Mfg. Co., 210 N. Broad St., Philadelphia, Pa.

Industrial D. C. Motors

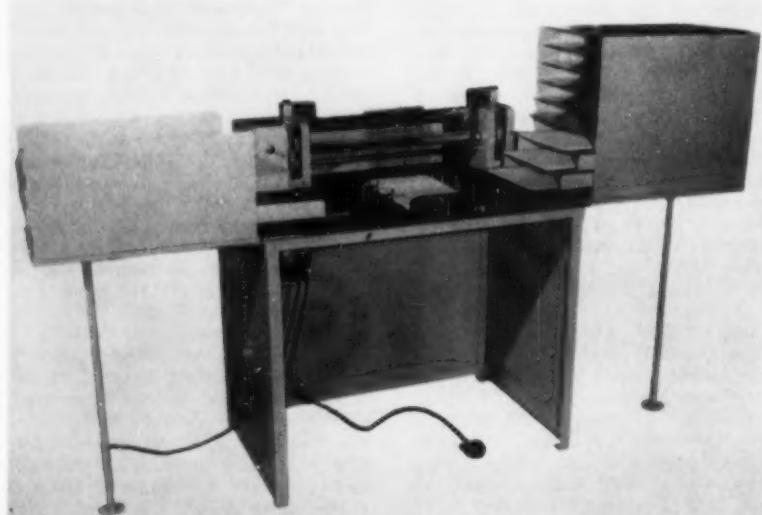
A new line of industrial d.c. motors is built around a design described as producing the fastest, most accurate response ever offered in a standard motor. The manufacturer calls it "dynamic response" and says the new motors are twice as effective in many applications as any electric motor now produced. Called Super-T, the motors require only half the time formerly necessary to accelerate to full speed, and this is achieved through lower mechanical and electrical inertia and higher commutating ability. Performance characteristics include the ability to take full load and overloads, to change speed rapidly, to maintain torque and tension, and to reverse and stop quickly. At present, the motors are being produced in sizes from 20 to 100 horsepower, but the range will be extended to both higher and lower ratings.

Manufacturer: Reliance Electric & Engineering Co., 1088 Ivanhoe Rd., Cleveland 10.

'Carbonless' Copy Paper

Printers may want to recommend to their business customers a new type of copy paper that eliminates the use of carbon paper from office routine. Called Autoscript, it has a special finish that reproduces any impression made upon it with typewriter, pencil, or ball-point pen, and its three colors—red, blue, and black—permit color-coding of communications from different departments. The cost is said to be little more than that of ordinary copy paper.

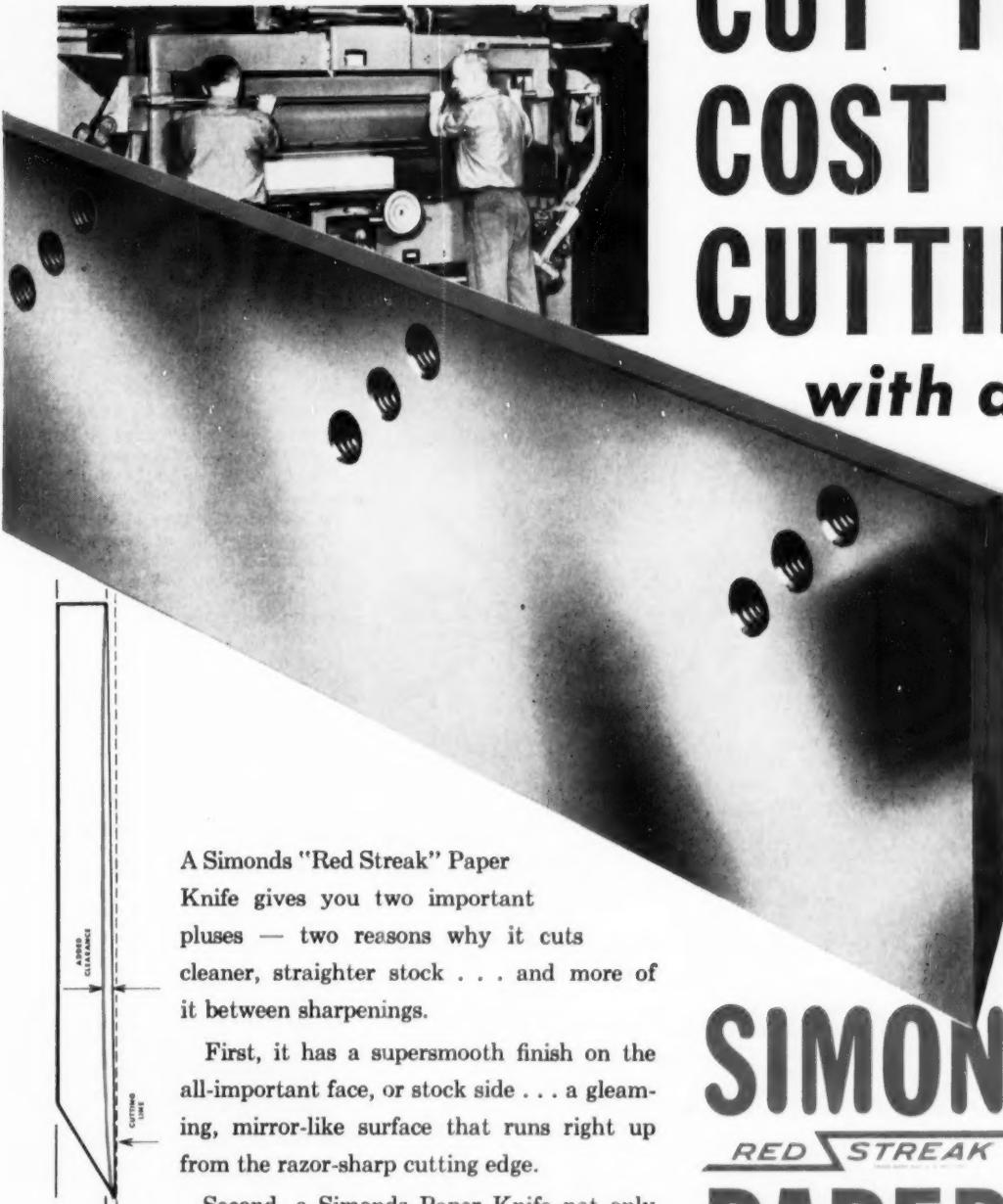
Manufacturer: The Pengad Companies, Pengad Bldg., Bayonne, N. J.



Tipping machine has a double row of 100 pins enabling it to handle heavy forms up to 17x22 inches

CUT THE COST OF CUTTING

with a



A Simonds "Red Streak" Paper Knife gives you two important pluses — two reasons why it cuts cleaner, straighter stock . . . and more of it between sharpenings.

First, it has a supersmooth finish on the all-important face, or stock side . . . a gleaming, mirror-like surface that runs right up from the razor-sharp cutting edge.

Second, a Simonds Paper Knife not only tapers back from the cutting edge, *but is concave ground*.

Together these two exclusive features eliminate rubbing against stock, reduce knife wear, cut the cost of cutting — besides giving you freer, cleaner cutting.

Made of Simonds own S-301 Steel, you can bank on "Red Streak" Knives to give you many times more service, too. Sold by your Simonds Distributor.

For Fast Service
from
Complete Stocks



Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon • Canadian Factory in Montreal, Que. • Simonds Divisions: Simonds Steel Mill, Lockport, N.Y. • Simonds Abrasive Co., Phila., Pa. and Arvida, Que., Canada

SIMONDS

RED STREAK

PAPER KNIFE

SIMONDS
SAW AND STEEL CO.

FITCHBURG, MASS.



Magnetic base holds rules on new makeup table

Simple Step-and-Repeat Device

A new development in offset plate-making is a step-and-repeat machine described as being so simple to operate that the average platemaker can do step-and-repeat work of all kinds with speed and hairline accuracy. Called the Magnastep, the device resembles a conventional vacuum printing frame (it can be used as such), and the key to its operation is a flexible magnetic base beneath the blanket. Two steel rules and a film bar, held securely against the plate by magnetic attraction, can be moved in either direction for any number of steps, and the manufacturer says that accuracy can be held to thousandths of an inch. The device requires only one negative per color, and its adjustable, light-tight fabric curtains eliminate the need for layout sheets. It occupies 18 square feet of space and has only four operating controls.

Manufacturer: Magnastep Co., P. O. Box 1848, Dallas, Tex.

Stable Film for Color Work

Kodak's high-contrast process film for preparation of full-color plates is now being made on a .005-inch base of extruded polystyrene. Known as Kodalith Ortho PB film, it is said to be three times as stable dimensionally as a cellulose ester film. Technically, the dimensional change is not more than 0.02 per cent for each 10 per cent change in relative humidity, and the company says that any change that does occur is the same in all directions. The new film is available through graphic arts dealers in standard sheet sizes.

Manufacturer: Eastman Kodak Co., Rochester 4, N. Y.

Automatic Negative Composer

A new step-and-repeat machine, just introduced to the industry here, is designed for fully automatic production of multiple negatives used for such items as labels, decals, and nameplates. The machine requires only two settings, one for vertical and one for horizontal movements. All other operations are automatic, and exposure time is preset. After the operator has loaded the machine, the negative holder is moved by air cylinders into accurate position and positive contact with the unexposed plate. The time cycle for each step is 5 to 10 seconds, and exposure time ranges from $\frac{1}{2}$ to 2 seconds.

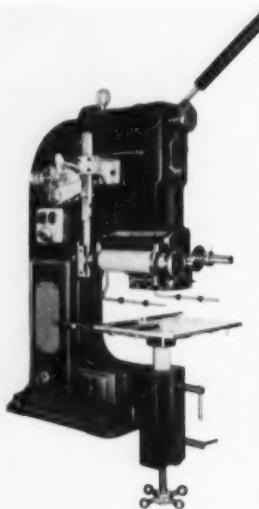
Known as the Multi-Neg step-and-repeat composer, the machine is being produced in two sizes. Model S takes a plate up to 25x25 and has a maximum negative frame size of 6x8. Model L will take film and glass or metal plates up to 40x48 and a negative frame of 8x10 and 10x12. A special 16x20 negative frame is also available for Model L.

Distributor: Consolidated International Equipment & Supply Co., 1112 N. Homan Ave., Chicago 51.

Safety Cans for Solvents

Pressroom solvents can be stored safely in a new line of safety cans featuring one-piece, seamless construction and leak-proof guard caps. The cans are being made in five sizes, with capacities of 1 and 2 quarts and 1, 2½, and 5 gallons. The three smallest sizes have a one-handed, trigger-grip handle.

Manufacturer: Eagle Manufacturing Co., Wellsburg, W. Va.



Roll leaf press features high speed and precision

New Roll Leaf Presses

Peerless Roll Leaf Co. recently enlarged its line of roll leaf stamping presses by adding two models, both designed to mark irregular surfaces with greater speed and precision. Model AA is an air-operated press, and Model A is a hand-operated unit that Peerless says can be converted to air operation simply by adding a low-cost air pressure cylinder and controls. Both presses have an automatic roll feed that will accommodate leaf up to 6½ inches wide; feed is adjustable up to 5¾ inches in ½-inch increments. Side-to-side feed is standard for both machines, but front-to-back feed is available.

Peerless lists as features of the machines a stamping pressure spring that adjusts from zero to solid for resetting of identical pressures; automatic heat control and pilot light operating from a built-in electric outlet; and a separate indicating thermometer. Specifications and prices for the two models are in the company's bulletins No. 545 and 546.

Manufacturer: Peerless Roll Leaf Co., 4511 New York Ave., Union City, N. J.

Carbide-Tipped Printers' Saw

A carbide-tipped printers' saw that apparently eliminates the need for trimmer blades has just been introduced after extensive tests in several shops. Called the Gay-Lee Thinsaw, it was specifically designed for composing room use, and will cut all common metals as well as the new slug-casting alloys and stereotype metals. The manufacturer says that the saw produces unusually clean cuts, free from burrs, and metal does not build up on the sides when cutting stereos, as it does on conventional steel saws. Useful life of the Thinsaw is said to be considerably longer than that of ordinary steel blades.

Manufacturer: Gay-Lee Co., Clawson, Mich.

Lightweight Line Gauge

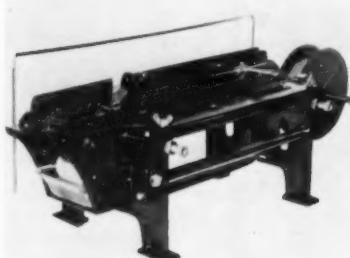
Greater accuracy is the primary feature claimed for a new line gauge. Because it is only .03-inch thick, its markings are brought very close to the material being measured. Made of lightweight stainless steel, the line gauge—Model No. 14—has 6- and 12-point markings on one edge, inches on the other edge, and agate-line graduations down the center.

Manufacturer: H. B. Rouse & Co., 2214 N. Wayne Ave., Chicago 14.

Collator Adjusting Device

Binderies and business forms printers using Thomas Tandem Collators can now have a new attachment, for both the 20- and 32-page models, that permits fast adjustment of the feeder arms for varying sheet sizes. Called the Stroke-Stop Regulator, the device can be adjusted to handle any sheet from 3x8½ to 14x17. It is available as optional equipment on new machines.

Manufacturer: Thomas Collators, Inc., 50 Church St., New York 7.



Book stripper will take books up to 11½ inches

Bench-Model Book Stripper

The Super Speed StripMaster is now available in this country, following its introduction to the export trade at the 1954 DRUPA exposition in Germany. A book stripping machine for table-top use, the StripMaster is hand-operated and is rated to produce up to 300 books per hour. It is capable of handling either paper or cloth tapes—wet or dry—on books up to 11½ inches long. Tapes can be from one to two inches wide, and the cut-off is quickly adjustable for different sizes.

Manufacturer: Turner Printing Machinery, Inc., 2630 Payne Ave., Cleveland 14.

Special Binding Adhesive

Adhesive Products Corp., 1660 Boone Ave., New York 60, has announced the development of Katex, a new bookbinding adhesive that makes it possible to process vinyl plastic book covers and other glazed surface covers with the same equipment and methods commonly used for cloth and paper covers. Katex, which is nonflammable and waterproof, can be applied by machine, brush, or spray.

Printable, Self-Sticking Tape

Introduction of a printable, pressure-sensitive labelling tape, available in a wide range of colors, has been announced by Permacel Tape Corp., New Brunswick, N.J. Designed for advertising and merchandising applications, the new tape is coated with Permacel's Anchor Coat back-size, which permits high speed printing with aniline or oil-base inks. The tape, called Permacel 727, is made in white, yellow, light green, light blue, and red, and it is available in $\frac{1}{4}$ - to 1-inch widths on 60-yard rolls.

Low-Cost Offset Plate

A positive-working aluminum offset plate that can be exposed direct from any translucent original is being produced by the Ozalid division of General Aniline & Film Corp., Johnson City, N.Y. Called the Ozalith plate, it bypasses the usual negative processing steps. It can be exposed in any regular exposure device, and development time is less than one minute. Ozalid estimates that preparation costs are as little as 20 per cent of the cost of preparing a conventional, negative-working plate, including all necessary labor and materials.

Permanent Adhesive Stock

For labels that are intended to "stay put," Avery Paper Co. of Painesville, O., has developed a unique pressure-sensitive adhesive that holds tighter as time goes on. Known as Sta-Fas, the adhesive permits removal of a label for several hours after application without damage to the label or the surface to which it is applied, but the adhesive finally sets so that the label cannot be removed without being destroyed. The new permanent self-adhesive papers are available from the company in a wide variety of stocks.

Moisture-Set Gloss Inks

A new line of printing inks—said to be the first moisture-set inks that dry to a gloss finish—has been announced by McCutcheon Bros. & Quality, Inc., 2653 N. Reese St., Philadelphia 33. The inks were designed to harden in 15 to 20 minutes on most stocks without extraneous moisture, and the manufacturer says that on some stocks the drying is fast enough to permit roll rewinding immediately after printing with little or no offset.

Advantages claimed for high gloss printing of corrugated boxes and multi-wall kraft bags include superior rub resistance, a smoother appearance of the printing surface, no residual odor or skinning, and better mileage than is obtain-

able with conventional moisture-set inks. The new inks, trade-named Supersheen, must be applied with rubber rollers, because the moisture content of synthetic rollers tends to set the ink while running.

Binding and Padding Adhesive

Based on findings of a recent study conducted by Printing Industry of America, Inc., and the Government Printing Office, a new resin adhesive for general bindery work offers increased returns from scrap paper sales. Paper processors previously were unable to utilize scrap from some binderies using non-alkali-soluble adhesives, but the PIA-GPO study disclosed

alkali-soluble formulas that make bindery cuttings suitable for use in the manufacture of high quality paper (see THE INLAND PRINTER, November, 1954, page 84). National Starch Products, Inc., 270 Madison Ave., New York 16, is now producing one of these—trade-named Resyn 60R-3132—for use by hand or machine binderies in gluing-off, case-making, tipping-in, and padding operations. The product, a cold-setting liquid glue that dries very rapidly, is said to combine the new feature of alkali-solubility with the established advantages of high speed production and insensitivity to heat and humidity which are offered by standard resin adhesives.

You can sell

BUSINESS FORMS



This 8-page colorful folder shows the complete line of Hano Business Systems . . . including Snap-a-parts, Continuous Carbon and Autographic Register Forms. Available on request to established Printers in the South, Southwest and Midwest.

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HOLYOKE, MASSACHUSETTS
Warehouse and Branch Plant:
MT. OLIVE, ILLINOIS



PRINTED MANIFOLD SYSTEMS SINCE 1888

PHILIP

Hano Company
INC.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35c handling charge.

Two-Color Printing Guide

THE DUO-COLOR GUIDE (The Inland Printer Book Department, \$35.35).

This is a revised edition of the first two-color reference guide published in 1948, and it is designed to eliminate the guesswork generally involved in two-color printing production. The 100 pages of the guide show 4,200 actual two-color combinations printed as patches, each of which is keyed to indicate the exact ink and screen used. Each page shows every practical combination of one color with black, or of one color with a key color. Every possible two-color combination of the four standard process colors is included, and a special section deals with the five standard second colors recommended by the American Association of Advertising Agencies.

The publishers are offering the guide to printers and production men for a ten-day free trial inspection.

Story of Papermaking

THE STORY OF PAPERMAKING, by Edwin Sutermiester (The Inland Printer Book Department, \$5.35).

Originally published by the S. D. Warren Co. as a memento of its 100th anniversary last year, this book is both an absorbing history of the development of papermaking and a detailed account of modern manufacturing processes. The author deals with basic raw materials, the procedures used for converting them into workable pulp, and the various finishing processes employed to prepare stocks for the many specialized end uses demanded by modern business and industry. A final glossary section, "Paper Grades and Definitions," gives some indication of the wide range of products produced by the paper industry today.

Principles of Layout

LAYOUT, by Charles J. Felten (The Inland Printer Book Department, \$8.35).

The practicing printer or apprentice will find this book as useful as will the advertising artist or copywriter, for it contains all the basic techniques of effective page layout. This is an expanded third edition of a book that has been a standard reference for several years, and it takes a practical, how-to-do-it approach to layout problems. Unlike some writers on the subject, Mr. Felten deals with layout in

terms of composing room production, keeping in mind the limitations imposed on the artist by type metal. Contents of the book include the purpose and functions of layout; working materials and techniques of the layout artist; basic design requisites such as proportion, balance, and unity; handling of photographs; and the effective application of color.

Technique of Ad Production

THE TECHNIQUE OF ADVERTISING PRODUCTION, by Thomas Blaine Stanley (The Inland Printer Book Department, \$7.10).

The author and publisher of any book on advertising design and production are always faced with the problem of "aging" in the examples chosen to illustrate the text, and Mr. Stanley's book—which has been a standard text in many design classes—has now been produced in a revised second edition that includes recent examples of good advertising layout. Examples of recent type faces are included, as well as discussions of technical advances in photocomposition, offset and gravure.

Advertising Color Guide

COLOR GUIDE FOR MARKETING MEDIA, by Louis Cheskin (The Inland Printer Book Department, \$5.35).

This book, an outgrowth of Mr. Cheskin's experience as director of the Color Research Institute in Chicago, presents all aspects of color selection and reproduction for advertisements, packages, dis-

plays, sales letters, and other promotion pieces. Different ways of analyzing color are outlined, and the author points out in case after case that what people say they like in color or design is belied by their actual reactions to an advertisement or a package.

Included, in addition to a discussion of the principles of color selection, is a series of charts showing 300 colors in complementary sets. The primary color content of each of these sets is given in a separate code, and this—when used with a black-and-white value scale—enables the reader to select and match colors accurately.



Display book has detailed construction diagrams

P.O.P. Cardboard Displays

POINT-OF-PURCHASE CARDBOARD DISPLAYS, by Victor Strauss (The Inland Printer Book Department, \$15.35).

If this is "The Age of the Supermarket," as one writer recently called it, Victor Strauss has come along at the right time with this book. He has assembled here for the first time all the technical information about the design and production of point-of-purchase displays.

The manual presents in workbook form 147 prototypes of the most important kinds of cardboard displays, together with a discussion of proper paper stocks, die-cutting, and assembly and setup. The prototypes are followed through in a blueprint section that enables the reader to plan and produce these jobs or to adapt them to his own needs. Another section surveys each of the many printing and manufacturing processes needed to produce cardboard displays, and the final part of the manual, "The Displayman's Dictionary," is a glossary of terms, many of them new and unfamiliar, used in point-of-purchase display production.

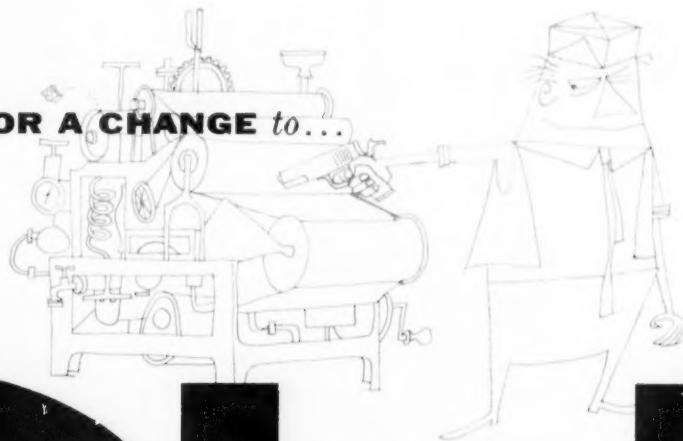
History of the Platen Jobber

A HISTORY OF THE PLATEN JOBBER, by Ralph Green (Philip Reed, Printer, 133 N. Jefferson St., Chicago 6. Limited edition, \$2.50).

Beginning with the work of Stephen P. Ruggles and George P. Gordon in the mid-1800s, this is an account of the development of the treadle-operated job presses that turned out most of the small printed matter in this country during the following century. The book includes a list of more than 100 platen jobbers manufactured in the United States in the last 110 years, together with notes on their design, the years they were on the market, and the names of the manufacturers.

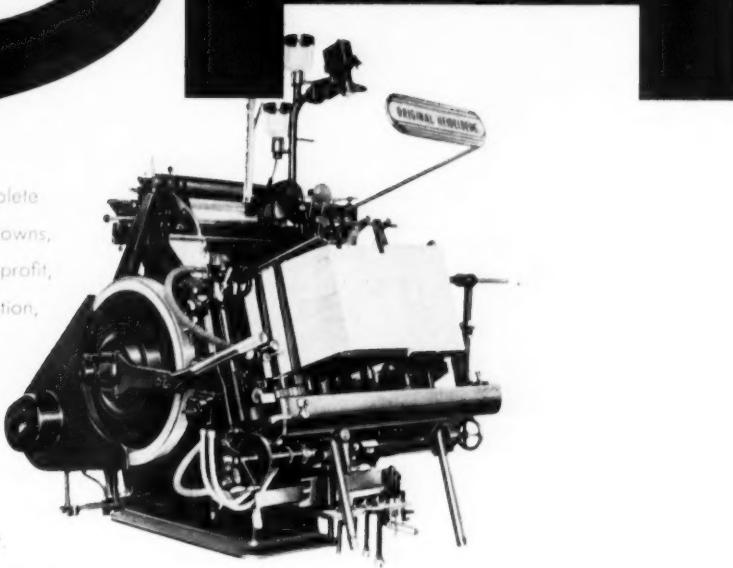


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Today, you must operate the best possible equipment to insure profit. With Heidelberg, you get it. Heidelberg means more production, less down time, and plus profit. All at a price any printer can afford — in 10 x 15 and 12 x 18 sizes.

Drop us a line or give us a call and a demonstration in the famous Heidelberg truck can be arranged without obligation.

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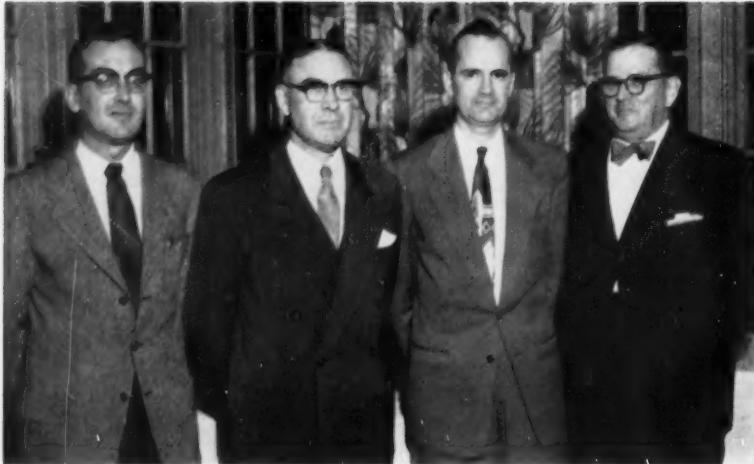
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San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.



New officers of the Printing Industry Association of East-Central New York, elected at the annual membership meeting in Albany, include (from left) Ralph W. Robbins of the Maqua Co., Schenectady, president; A. J. Fowers of Fort Orange Press, Albany, vice-president; D. D. Stageman of Williams Press, Albany, treasurer; and O. F. Newkirk, executive secretary. The association represents 15 cities.



Leaders of the newly-formed graphic arts Controllers Institute in Milwaukee are (from left) Arthur Wesson of Milprint, Inc., vice-president; Gordon E. Schroeder of Philipp Lithographing, president; and Frederick B. Bossert of the Milwaukee Graphic Arts Association, the group's secretary-treasurer.

Four of the more than 60 members of the newly-organized Planning Committee of the Research & Engineering Council discuss results of a recent meeting in Chicago: (from left) Allan I. Roskind of A. B. Dick Co., Chicago; Felton Colwell of Colwell Press, Minneapolis, committee chairman; E. O. Vandercook of Vandercook & Sons, Chicago; and Dwight L. Monaco of McGraw-Hill Publishing Co., New York. Planning committee membership will advise R & E Executive Committee on affairs of organization.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date.

PIA Professional Meeting Set for Production Men

The Second Professional Conference for Production Executives will be held by Printing Industry of America on Feb. 3 and 4 at the Palmer House in Chicago. The theme of the conference is "Better Profits Through Improved Production."

Because of the growing acceptance of the seminar-type discussions at PIA conferences, the Production Conference will have three sessions of seminar meetings and only one general session. The opening general session will be devoted to case histories of three printing and lithographing companies. These case histories will be presented by representatives of companies which have different sales volumes.

Items scheduled for discussion at the seminar sessions include (1) What are the requirements for sales and from sales in relation to the production department? (2) What type of charts or graphic records can be utilized to show sold and unsold hours by departments? (3) What must be done in planning in relation to production availability and requirements? There will be speakers at the luncheon and dinner programs.

The registration fee for the conference is \$30, and additional registrations from the same company will be \$15. Registration blanks may be obtained from PIA national headquarters, 719 Fifteenth Street, N. W., Washington 5, D. C., or through local PIA association offices.

Quarterly Newsletter Approved By R & E Executive Committee

Members of the Research & Engineering Council of the Graphic Arts Industry, Inc., were due to receive this month the first issue of a new quarterly publication devoted to news of their organization. The publication was officially approved by the R & E Council's executive committee at its regular quarterly meeting late last year in Detroit. Subjects scheduled for coverage in the first issue included a president's message, personnel changes in the industry, progress reports on research projects currently under way, and a survey of research and engineering problems affecting the graphic arts industry.

In other action at its annual meeting, the Council's executive committee heard committee reports and discussed proposed

subjects for the annual meeting program. President John H. Davis, Jr., of Judd & Detweiler, Inc., Washington, D. C., presented reports on committee meetings during the preceding quarter, and vice-president Felton Colwell told about the organizational meeting of the Council's new Planning Committee (see picture on facing page).

The Executive Committee approved a recommendation of the Planning Committee that the Council urge the Education Council of the Graphic Arts Industry, Inc., to encourage universities to establish courses of study leading to degrees in graphic arts research and engineering.

Color Problems Discussion Set for TAGA Convention

An imposing roster of graphic arts experts, especially in the field of color reproduction, has been arranged for the seventh annual meeting of the Technical Association of the Graphic Arts, according to the general chairman for the meeting, Merrill N. Friend of Spaulding-Moss Co., Boston. The meeting will be held May 9-11 at Boston's Somerset Hotel.

Topics will include the use of radioisotopes for measuring ink distribution on rollers; color correction processes; color control procedures; and automatic electronic color scanners.

Other technical discussions will deal with press design problems; control of moisture in lithographic printing; the use of glass fibers in paper production; and new developments in xerography.

The first two days have been allotted for technical meetings, and plant visits will occupy the final day. TAGA's annual banquet has been set for May 9, with John Gould, author and columnist, as speaker.

Aiding Mr. Friend in planning the meeting program are Sidney J. Paine, trade journal and magazine writer, as publicity chairman, and Joseph H. Ulrich, technical adviser for Pitman Sales of New England, Inc., Boston, as treasurer.

British Printing Exposition To Feature 'Live' Exhibits

For ten days next summer, Olympia exhibition hall in London will become one of the largest printing plants in the world.

IPEX—the Tenth International Printing, Machinery, and Allied Trades Exhibition—which will be open July 5-16 at Olympia, is being set up as a "live" show, with machines running under production conditions wherever possible. Hundreds of machines, from giant publication presses to the smallest jobbers, will be in action.

The layout of the exhibition has been designed so that highway trucks and materials handling vehicles can be driven along the gangways between the exhibit stands. Each night, hundreds of tons of paper will have to be delivered to the stands, and finished newspapers, magazines, catalogs, and leaflets will be removed for delivery to customers.

All of Olympia's 500,000 square feet of space will be in use.

New Club Chooses Officers

R. Randolph Karch heads the newly-organized Central Pennsylvania Club of Printing House Craftsmen. Mr. Karch is associated with the Pennsylvania Department of Public Instruction and operates the Yellow Breeches Press at Dillsburg. He also is editor of the "It's A Quiz" feature in THE INLAND PRINTER. Serving with him in the new Craftsmen's club are Vernon L. Spencer of Camp Hill Art Press, first vice-president; Samuel L. Sprecher of the J. Horace McFarland Co., second vice-president; Richard Hugendubler of Telegraph Press, secretary; and Ben Lowengard of Courier Press, who is treasurer.

Issue Montreal Employment Report

The Printing Industry Parity Committee of Montreal has just published its annual report on employment conditions in printing establishments under its jurisdiction in the Montreal area. The report, covering the ten-year period from 1944 through 1953, surveys the labor situation from several viewpoints. For 1953, the report shows that the number of printing employees in the Montreal area increased 1.2 per cent over 1952, the number of hours worked increased 1.8 per cent, and total wages were up 8.4 per cent. The average hourly wage for journeymen in Montreal during 1953 was \$2, and their average weekly wage was \$74.11.

HERE IT IS, AS F.W.G. WANTED IT: "GOUDY THIRTY"

Before he died in 1947, Frederic W. Goudy, America's greatest and most prolific type designer, prepared the drawings for a new type to be presented after his death and to be known as "Goudy Thirty." Just now the matrices for this unusual Goudy type are ready and are here at M&H. This type, cast in 18 point size only, for hand setting, is now made by M&H Type Foundry where you may purchase it in fonts, foundry cast, from new foundry metal. 23A \$7.00; 46A \$8.50; Complete font \$15.50.



MACKENZIE & HARRIS, INC.
Typefounders
Dept. I, 659 Folsom Street
San Francisco 7

New England Machinery Exhibit To Highlight Printing Week

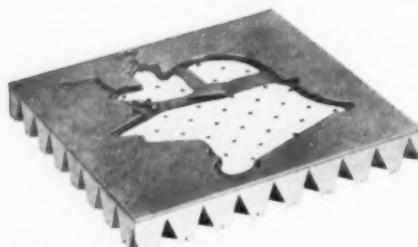
A feature of Printing Week in the northeastern states will be the Third New England Printing Machinery Show to be held Jan. 18 through 21 at the First Corps Cadet Armory, Boston. Emphasis will be on "live" machinery exhibits and the newest developments in graphic arts equipment, according to cochairmen Albin R. Johnson of Tilestone & Hollingsworth, Boston, and Lew Powers of Interchemical Corp., Cambridge, Mass.

The sponsor of the show is the industry-wide committee of the Ninth Annual Printing and Publishing Week of New

England, a group that includes seven Boston graphic arts organizations and 31 New England clubs and associations.

Buy Frisco Electrotyping Firm

One of the major transactions in a decade in the Pacific Coast graphic arts field occurred recently when Stephen W. Johnson, Sr., president of Johnson Mat & Electrotyp Co., San Francisco, announced that he and his two sons had purchased the entire stock of Filmer Bros. Electrotyp Co., 73-year-old San Francisco firm. Two Filmer affiliates—the Filmer Printing & Bookbinding Co. and Filmer Bros. Typesetting Co.—were not included.



LITE BASE is a permanently stable mounting material which can be cast at low cost in any plant from type metal. It will not shrink-warp or compress under printing and molding pressure and can be accurately planed to within half-thousandths. Also, it can be remelted time and again.

for the good of letterpress Wood Must Go!

Wood mounted plates are the greatest single cause of lost time and poor quality in the pressroom or foundry. Vandercook "Lite-Base" is the proven solution to the elimination of wood in letterpress forms. Below is a list of photoengravers, electrotypers, printers and typesetters who are now equipped to supply plates mounted on Vandercook "Lite-Base":

Art Engraving Company, Houston, Texas
Blundell Bros. Ltd., Wellington, New Zealand
Bomac Engravers Ltd., Toronto, Canada
Brown & Hartman Company, Tulsa, Okla.
Bryan-Brandenburg Company, Los Angeles
William Byrd Press, Inc., Richmond, Va.
Cocks-Clark Engraving Co., Denver, Colo.
The Davidson Company, St. Joseph, Mich.
Dept. of Public Printing and Stationery, Ottawa, Canada
R. R. Donnelley & Sons Co., Chicago, Ill.
The William Feather Co., Cleveland, Ohio
Vincent B. Fuller, Philadelphia, Pa.
W. S. Gilkey Printing Co., Cleveland, Ohio
The Hart Publications, Inc., Long Prairie, Minnesota
Harold Review, Grand Rapids, Minn.
The F. J. Heer Printing Company, Columbus, Ohio
The Jersey City Printing Company, Jersey City, New Jersey

Kable Printing Company, Mt. Morris, Ill.
Clair J. Mahoney, Kalamazoo, Mich.
The Morgan Company, Tulsa, Oklahoma
New Mexico Engraving Company, Albuquerque, New Mexico
New Orleans Engraving & Electrotyp Co., New Orleans, Louisiana
Parker Art Printing Association, Coral Gables, Fla.
D. W. Paterson Co. Pty., Ltd., Melbourne, Australia
Popular Mechanics Company, Chicago, Ill.
Potomac Electrotyp Co., Inc., Washington, D. C.
A. H. Pugh Printing Co., Cincinnati, Ohio.
Seligson & Clare, Ltd., Johannesburg, So. Africa
Southwestern Engraving Co., Dallas, Texas
Walker Engraving Co. of Rochester, Inc., Rochester, New York
Walker Engraving Corp., San Francisco, California
Williams Press, Inc., Albany, New York

These Schools Have Complete "Lite-Base" Installations

Carnegie Institute of Technology, Pittsburgh, Pennsylvania
Rochester Institute of Technology, Rochester, New York
Technical Trade School, Pressmen's Home, Tennessee

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323 East 44th St., New York 17, N. Y. Phone: MURray Hill 4-4197
Western Office
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUnkirk 8-9931



W. E. Trevett Named Head Of ITCA Photo Section

The new Phototypography Section of the International Typographic Composition Association began work officially last month with the appointment of W. E. Trevett of Cooper & Beatty, Ltd., Toronto, as chairman of the section's executive committee. ITCA president Harold L. McGirr, in announcing the appointment, also said that Joseph K. Costello, Jr., of Progressive Composition Co., Philadelphia, will serve as cochairman.

Other members of the five-man executive committee are C. J. Caswell of Loheide-Caswell Co., Peoria, Ill.; Hubert J. Echele, Warwick Typographers, St. Louis; and William C. Braden of the Thos. P. Henry Co., Detroit.

Mr. Trevett has appointed committees to standardize trade customs and practices and to establish a standard terminology for use in the trade; to examine and evaluate new equipment and processes; and to promote the use of photocomposition.

The Phototypography Section has tentatively scheduled its next meeting in connection with the midwestern conference of ITCA members to be held in Cincinnati in May.

Cal Ink Reports Big Year

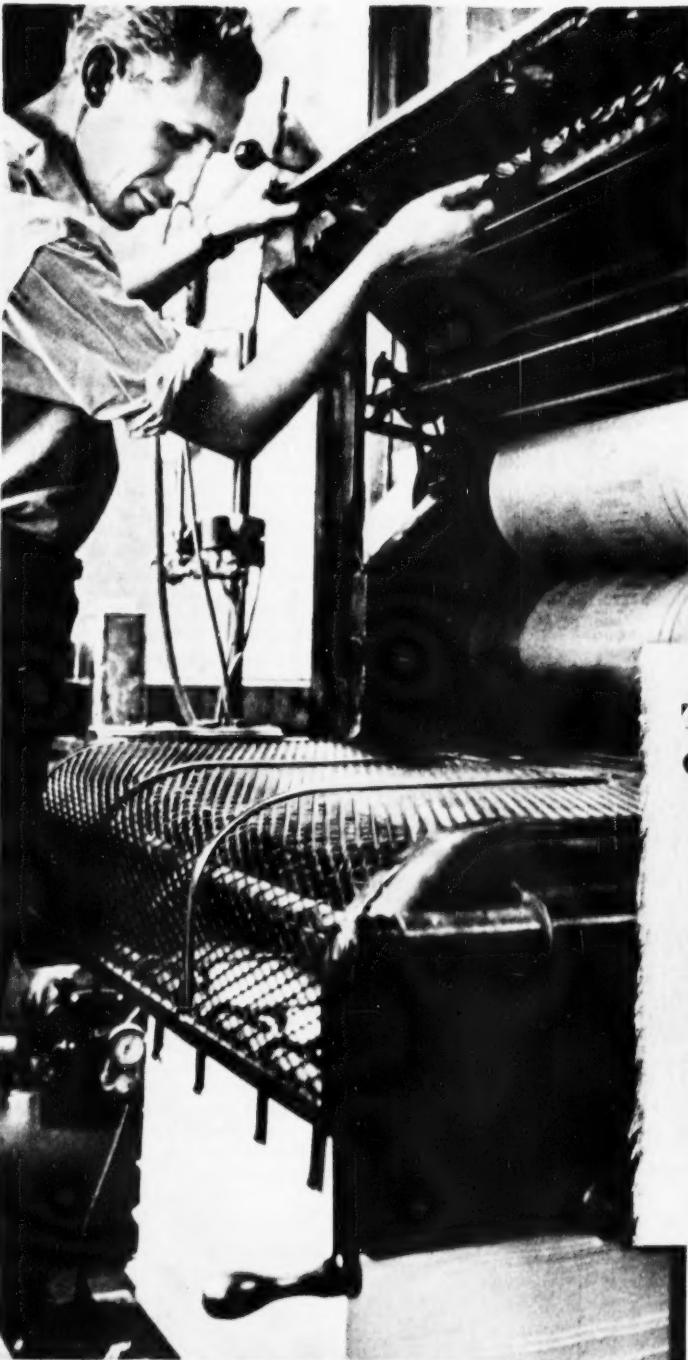
California Ink Co. of San Francisco, largest company of its kind in the West, reported 1954 as the biggest sales period in its 63-year history. Sales of more than \$121 $\frac{1}{4}$ million rated 6 per cent above 1953 and represented a 46 per cent increase since 1950. Company president William H. Brandes, in presenting the firm's annual report, said that Cal Ink spent almost \$400,000 during the year for new buildings and equipment, including a new manufacturing unit in Los Angeles producing gravure inks.

Plan Merchandising Forum

Point-of-Purchase Advertising Institute's first merchandising forum, featuring panel discussions by producers and users of material for sparking consumer buying at the point of sale, will be staged Jan. 26 at New York's Hotel Roosevelt.



More than 100 paper merchant trucks are now equipped with special posters in a promotion campaign just begun by Fox River Paper Corp.



PAPER
IS
THE BASE
OF THE ~~HIS~~
JOB

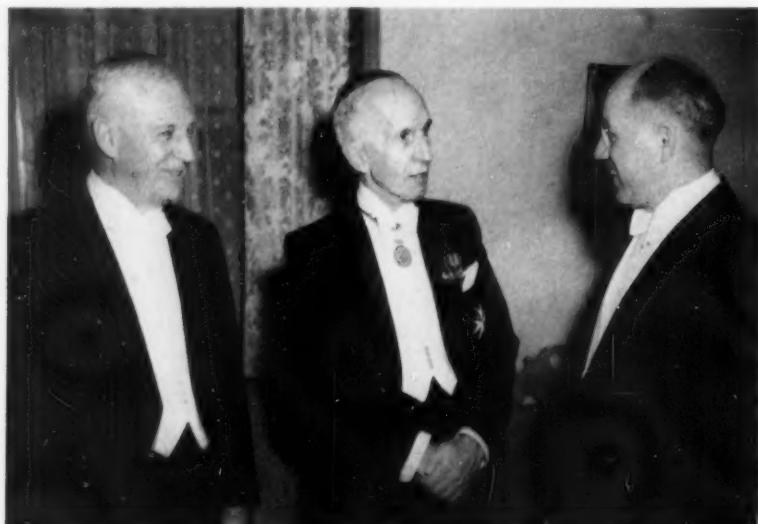
TICONDEROGA OFFSET

Excellent for faithful offset reproduction on single or multiple unit color presses . . . insuring the success of the special skills of printers at every stage. Uniform in quality, fully sized, the fuzz-free surface takes ink easily and accurately. Supplied in seven weights . . . from 50 to 150 pounds.

International Paper COMPANY
FINE PAPER AND BLEACHED BOARD DIVISION
220 East 42nd Street, New York 17, N.Y.



Dallas Craftsmen recently honored these 21 men who have been presidents of the Dallas Club since it was organized in 1927: (seated) Emil Borak of Johnston Printing & Advertising; J. D. Harris, Exline-Lowden Co.; Rufford O. Evans of Evans Printing & Poster; J. P. Van Huss of Southwest Printing; T. R. Stovall of Jaggers-Chiles-Stovall; Paul Krueger of Samuel Bingham's Son Mfg. Co.; John A. Scott of the John A. Scott Co.; (standing) J. L. Smith of the Egan Co.; T. J. Minehan of Etheridge Printing; Clint M. Gober of Bennett Printing; Walter F. Schultz; Raymond Rushing of Southwest Tablet; Leven Deputy, *Dallas Morning News*; L. C. Owens of Johnston Printing & Advertising; Tom E. Henry; Paul Evans of Evans Printing & Poster; B. P. Ridgway of Haughton Bros.; A. I. Simpson of Simpson Printing; Walter W. Summey, Johnston Printing & Advertising; T. R. Masters of Southwest Printing; and Clarence Akers of the Egan Co. Mike L. Evans (not shown) currently is president of the Dallas club.



Taking part in 125th anniversary ceremonies of the Ryerson Press, Toronto, were J. A. Norther, board chairman; Vincent Massey, Canada's governor-general; and C. H. Dickinson, Ryerson general manager.

The Southern Colorado Club of Printing House Craftsmen got under way officially late last year when these officers took part in charter ceremonies: (from left) Fred B. Goodhart, vice-president; G. J. Kubricht, president; Ferd Voiland, Jr., International vice-president; Lillian Graham, treasurer; Willard E. Riley, board of directors member; and George LeCrone, secretary of the new organization.



Dallas Craftsmen's Club Honors Past Presidents

Twenty-one of the twenty-six men who have served as presidents of the Dallas Club of Printing House Craftsmen since its organization in 1927 were honored recently at special ceremonies. Emil Borak, one of the club's founders and its first president, occupied the top honor spot, and Mike L. Evans, the current president, presided over an audience of 100 that gathered for the event.

The featured speaker was Perry R. Long, executive vice-president of Bryan-Brandenburg Co., Los Angeles, and a past-president of the International Association of Printing House Craftsmen. Mr. Long praised the former Dallas presidents for their continuing interest in Craftsmen's activities, and told Dallas club members their organization was unique in having 23 of its 24 living former leaders still active in the group's affairs.

ANPA Mechanical Expert Joins Boston Plant Design Firm

C. M. Flint, formerly associated with American Newspaper Publishers Association, is now in charge of printing and publishing activities of Chas. T. Main, Inc., Boston consulting engineering house. During Mr. Flint's seven years of ANPA service, he created and directed the organization's Mechanical Research Department. His experience in research and development applying to printing and publishing processes is now being used to augment Main's services in laying out and designing printing and publishing plants of all kinds.



C. M. Flint

Assisting Mr. Flint is R. F. W. Tranter, formerly *Boston Herald Traveler* mechanical superintendent with 30 years of newspaper production experience.

New Department Will Market 'Carbonless' Copy Paper

The formation of a new department to handle the sale and distribution of carbonless duplicating paper has been announced by the National Cash Register Co., Dayton 9, O. The new paper, which gives multiple copies of business forms without the use of carbon paper inserts, was described on page 73 of *THE INLAND PRINTER*, September, 1954. It is now being produced in rolls for use on web-fed business forms presses.

National Cash Register has also increased its own facilities to print business forms made of the new paper by installing new presses and bindery equipment. Although distribution of the product is handled only through NCR, the paper is produced by paper manufacturers who also apply the special coatings required for the duplication process.

Special Section of PIA Set Up by Trade Binders

Several years of exploratory work were brought to a conclusion recently in Detroit at a meeting called by C. C. Means, secretary of the Binding and Finishing Division of the Graphic Arts Association of Michigan. Binders from all parts of the country were invited to that meeting to discuss establishing a national binders' group. Printing Industry of America was requested to establish a separate section within its organization to be known as the Trade Binders Section of PIA, and the board of directors of PIA subsequently approved the request.

At the outset, the new section plans to give consideration to program items involving education and training, customer relations, cost studies, and exchange of technical information on production, specifications, and trade practices.

Joseph Kinlein, Optic Bindery, Baltimore, was appointed provisional president of the new Trade Binders Section of PIA. He will work with a committee in completing details of organization.

'LNA News' Makes Its Debut As Official House Organ

The first issue of *LNA News*, a new house organ published by the Lithographers National Association, went out to association members recently, and LNA president Carl R. Schmidt announced that the paper would be issued on a regular bi-monthly basis.

Edited by LNA promotion director Herbert Morse, the first issue is a four-page 8½x11, two-color offset production, with a masthead featuring the association's slogan, "Offset Offers More." Mr. Schmidt's initial message in the publication said that *LNA News* will "supplement our regular bulletins and add a new dimension to keep our members informed of important developments."

Another press takes to the air; this Model 134 Harris for A. Pomerantz & Co., Philadelphia advertising printers, went up and through a fifth-floor window over one of city's busiest streets



Western Typesetters to Meet

Scheduled for next March 25 and 26 at the Hotel Ambassador in Los Angeles is a first-time general session of Pacific Coast typesetting plant owners and executives. The sponsors are the International Typographic Composition Association and the Los Angeles Trade Composition Association.

Goss Forms Export Firms

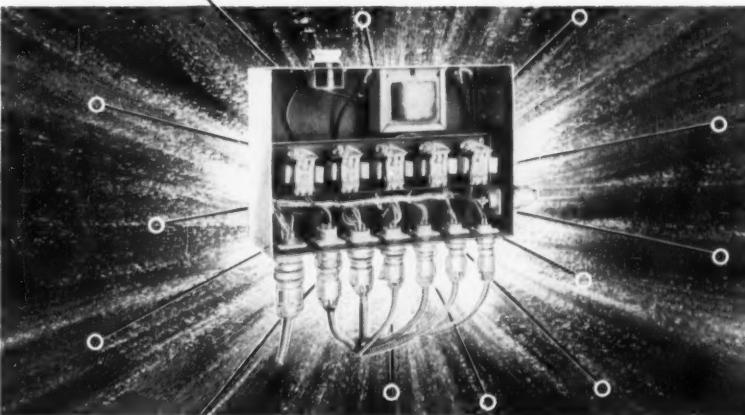
The recent formation of two export subsidiaries by the Goss Printing Press Co. marked the start of a campaign to increase the company's sales throughout the world. Goss Printing Press Company Americas, with offices at the company's

headquarters, 5601 W. 31st St., Chicago 50, will handle Goss presses and stereotyping machinery in the Western Hemisphere outside the United States, while Goss Printing Press International, S. A., will handle sales elsewhere in the world from offices in Chicago and Panama.

Direct Mail Tops Billion Mark

Direct mail advertising volume climbed above the billion-dollar mark in October. According to the Direct Mail Advertising Association, the October figure of \$118,382,268 raised the total for last year's first ten months to \$1,086,029,350, an increase of 6.09 per cent over the same period in 1953.

The Star Selectro-Matic Quadder



Memory Circuit

PERMITS CONTINUOUS OPERATION

By means of this memory system, three lines can be stored at one time in the linecasting machine. The operator never has to wait for a line to clear the casting position before pushing another button on the selector. One line may be in the casting position, a second wait-

ing in the delivery channel, while the third is being assembled.

More details on this interesting development are yours for the asking in a new folder describing, in detail, the Selectro-Matic Quadder — write for it today.



**LINOTYPE PARTS
Company, Inc.**



SOUTH HACKENSACK, N. J.

BRANCH 1327 BROADWAY, KANSAS CITY, MO

AGENCIES CHICAGO • MINNEAPOLIS

LOS ANGELES • DENVER • BOSTON

CANADA SEARS LTD and Foreign Countries



Harris-Seybold's new Southern Pacific district offices, under the management of Robert G. Marquardt, are at 1830 W. Pico Blvd., Los Angeles

Group Holds 78th Annual Meeting

Directors of Graphic Arts Industry, Inc., trade group serving the north-central states, held their 78th annual meeting in Minneapolis recently with about 200 board members and guests attending. H. Franklin Shedd was named chairman of the board of directors, and S. Walter Sears, president of Mono-Trade Co., Minneapolis, was reelected president of the association. Paul J. Ocken remains as vice-president and general manager; E. Herbert Olson is treasurer; and Grace H. Downing was renamed executive secretary and assistant treasurer. As president of the Graphic Arts Educational Foundation, directors chose A. R. Otteson.



"S" for service . . . "V" for versatility . . .

This **S&V** symbol is more than a coincidence. It's the result of years of efficient, courteous service to the graphic arts industry—and our continuing efforts to improve the quality of our service, as well as of our products.

No problem is too big, no job is too small, to merit the prompt attention of a trained **S&V** representative.

He is glad to offer technical guidance on any printing problem, and to recommend a high-calibre ink for any particular job. If the job is of an unusual nature, with special qualifications, **S&V** will create an ink—"tailor made" to suit your printing purpose.

Remember—for any job, on any stock, at any time, you can be sure of satisfaction, when you call on **S&V**.

Sinclair and Valentine Co.

Main office and factory: 611 west 129th St., N. Y. 27, N. Y.
SERVICE FROM COAST TO COAST
OVER 35 BRANCHES

Graphic Arts Educators Planning Joint Meeting

The International Graphic Arts Education Association and the Education Council of the Graphic Arts Industry, Inc., will stage a joint annual meeting next July at Carnegie Institute of Technology, Pittsburgh. It will be the first time that graphic arts education leaders and representatives of national trade organizations have held their annual sessions together to make up a National Conference on Printing Education and Training.

Homer Sterling of Carnegie's School of Printing Management is chairman for IGAEA, and Robert H. Caffee, president of William G. Johnston Co., Pittsburgh, heads the Council's program committee. Three days will be devoted to practical shop sessions enabling registrants to increase their knowledge of specific fields, and the fourth day will feature discussions of education problems in schools and plants.

Kenneth R. Burchard, assistant dean of Carnegie's School of Printing Management and president of IGAEA, hailed the event as "a record-breaking, precedent-setting conference that will go a long way toward bringing printers and educators together for the benefit of the entire graphic arts industry."

Rosback Company Opens Search For Oldest Rotary Perforator

As a feature of its 50th anniversary celebration, F. P. Rosback Co., Benton Harbor, Mich., has announced a competition to locate the oldest Rosback round-hole rotary perforator still in use in a printing plant or bindery.

The owner of this oldest machine will receive free from Rosback one of the company's new Vari-Speed rotary perforators. In addition, both the operator of the old machine and the superintendent or bindery foreman of the plant in which it is found will be given \$25 cash awards.

Users of old-time Rosback machines are asked to contact the nearest dealer handling Rosback equipment. The dealer will supply entry blanks and will help verify the age and present use of the machines. Closing deadline for the contest is midnight, April 30.

In a contest now under way, this new perforator will be given by F. P. Rosback Co. to the owner of oldest Rosback rotary perforator still in use.



THE INLAND PRINTER for January, 1955

Northwest Pedigreed Papers

ALWAYS MAKE GOOD PRINTING BETTER



THE NORTHWEST PAPER COMPANY

CLOQUET, MINNESOTA

The Northwest Paper Company

CLOQUET, MINNESOTA

NORTHWEST PEDIGREED PAPERS ALWAYS MAKE GOOD PRINTING BETTER

PRINTING PAPERS

Northwest Bond	Mountie Offset
Northwest Ledger	Mountie Text
Northwest Mimeo Bond	Mountie Book
Northwest Duplicator	Carlton Bond
Northwest Index Bristol	Carlton Ledger
Northwest Post Card	Carlton Mimeograph
Mountie Label	Carlton Duplicator
North Star Writing	Non-Fading Poster

ENVELOPE PAPERS

Nortex White	Nortex Gray
Nortex Buff	Mountie
Carlton	

CONVERTING PAPERS

Papeteries	Lining
Drawing	Gumming
Adding Machine	Coating Raw Stock
Register	Cup Paper



Sales Offices

CHICAGO 6, 20 N. Wacker Drive | MINNEAPOLIS 2, Foshay Tower | ST. LOUIS 3, Shell Building

Salesmen Must Streamline Methods to Match Plant

(Concluded from page 41)

to get in a rut in his selling habits. Every once in a while we need to jar him—even dynamite him, if necessary—out of his rut habit.

When you get your salesman to looking for new markets for printing—markets that even the customer has not thought of—then you have taught your salesman to sell ideas, which is creative selling. It is the sort of selling which helps your man outstrip his competition.

I can hear you men who have commercial plants saying, "That's fine and dandy for your kind of work but not for forms and commercial printing." Gentlemen, your salesmen can apply these same principles. You must teach them not to view printing as ink on paper alone. Teach them to be inquisitive, to learn how the form is used.

You and I know that the cost of labor paid by our customers for the use of each form far exceeds the cost of the form. Therefore, if your salesmen can redesign the form and save 10 per cent of the customer's employees' time in using the form, your salesman will have no competition in obtaining that order, because that is creative selling.

One more thing we must do is to teach our salesmen to *think big*. Teach them to go after large accounts and large orders. A large order will in many cases take less sales time and effort than a small one. When a man sets his sights on large or-

ders—and lands them—then he will increase the value of each and every selling hour to both himself and his company.

Teach them to sell accounts, not orders, for once an account has been sold the orders will come in automatically.

The use of some of these principles should help increase the volume of every man in the sales department, through the streamlining of his efforts. It can be your way of answering the challenge of a harder selling era.

Appoint Davidson Distributor

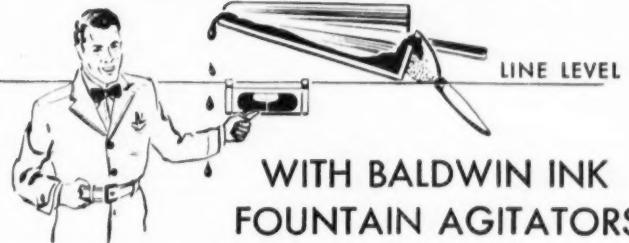
Davidson Corp., a Mergenthaler Linotype subsidiary, announced recently the appointment of E. G. Ryan & Co., 153

W. Huron St., Chicago 10, as the authorized Davidson distributor in the Greater Chicago area. Davidson's branch office in Chicago has been closed. The Ryan firm will stock the complete line of Davidson offset equipment and supplies.

Minnesota Supply House Expands

Perfection Type, Inc., St. Paul, announced recently a long-range expansion program that includes the opening of a Minneapolis branch office. Lloyd Libby, who has been associated with the graphic arts industry in the Twin Cities area for many years, will manage the new branch, which will stock printing machinery and compositing room equipment.

TESTS PROVE INK FEEDS PERFECTLY EVEN UPHILL!



WITH BALDWIN INK FOUNTAIN AGITATORS

- In a laboratory experiment deliberately devised to test Baldwin efficiency and performance, an ink fountain was *slanted uphill!* Even working against gravity, the Baldwin patented cone kept ink uniformly force fed to the fountain rollers—in mill condition—until supply was completely exhausted.

It's easy to see why hundreds of satisfied modern printers rely on this safe, easy-to-clean mechanical agitation to assure better, cleaner, more uniform results.

Installed on your presses—offset or letterpress—Baldwin Ink Fountain Agitators will improve ink distribution . . . boost printing quality, production, time-savings and profits.

Sold on 30 day free-trial basis.

Investigate all their advantages today. Call or write for details.



Baldwin Ink Fountain Agitator
on Hoe-Deco 29 x 36 Press.

Manufacturers of:
BALDWIN INK FOUNTAIN AGITATORS • BALDWIN VIBRATING ROLLERS
BALDWIN PRESS WASHERS • BALDWIN WATER STOPS • BALDWIN WATER FOUNTAIN LEVELS

Wm. Gegenheimer Co., Inc.

80 Roebling St., Brooklyn 11, N.Y.
EVergreen 8-5610

What's Ahead for '55?

(Concluded from page 31)

printing house, whose principal clients are national professional membership societies, Mack's business is not affected by local conditions. Net profit has held fairly steady. Improvement this year seems unlikely. Some additional wage costs must be absorbed by improving operating techniques. Employment should continue at about 600.

"Help is more plentiful," says Mr. Fleck, "but our employment standards are higher, and improvement in the general level of competence still leans heavily on training programs. There's growing in-

terest in programs directed by full-time training experts or conducted as part of the university extension services."

Mack has completely outgrown its last major plant expansion in 1947. New construction this year will provide more space. Full depreciation each year goes back to the plant in new equipment and replacements.

Tax changes so far help the company only in depreciation terms. "Taxes are still too high," Mr. Fleck writes. "Pennsylvania's incoming administration faces a very difficult budget situation. The party coming into power told the voters that the state sales tax is unnecessary. If it is eliminated, the money must be obtained

elsewhere, and corporations provide the most fruitful source."

"Unless taxes are reduced, private enterprise is doomed, and this doesn't apply just to the printing business. In our thinking we don't single out any particular industry, large or small, but feel strongly that national, state and municipal governments are not much different from corporations and families. To maintain good health, they must live within their incomes. More must be provided for the tax dollar, which in recent years has been too easy to collect. Individuals and corporations must be on their guard lest there be no incentives left for the competent and ingenious."

Winston-Salem, N. C.

John R. Gordon, president of the Winston Printing Co., views the excellent prospect for community business as meaning higher dollar volume for his company, with net profit improved by cost reduction and better production planning, and with new, faster equipment lowering the 37-employee total. Two-thirds of gross sales come from offset, the rest from letterpress. The company got out of the ruling and knife-grinding businesses, intends to concentrate on letterpress and offset. In process are interior remodeling and installation of a \$25,000 electrical power and lighting system. Regular advertising takes one and a half per cent of the sales dollar.

Here's Mr. Gordon's answer to the greatest problem question: "Production planning and spoilage. For solving it, we're completely relocating our production facilities in line with a plant layout study using scale model machinery and work flow diagrams. We have a new IBM electronic time system ready for use when our electrical system is complete. This will give us a job cost recording clock at each work center. We have developed a cost finding system based on IBM punched cards. I am designing a new order entering and production control system, which will greatly aid production. We are making a market survey and planning an aggressive sales campaign."

Baltimore, Maryland

Carlton Command of Fleet-McGinley, Inc., expects this year's volume and net profit to be about the same as last year, with manpower still averaging 165. The manpower problem affects the composing room only. "We're training as many apprentices as we can by contract with the union," Mr. Command said. He replied "no" to the tax situation query, and "let us alone" to the question whether the Administration should do more to help printers taxwise. Advertising is not done on a regular basis. The chief problem is maintaining a proper relation between selling price and cost.

Oklahoma City, Oklahoma

Fred Bowman of Bowman Printing Co. expects business to be up about 15 per cent. "We believe in luck, and the harder and more intelligently we work, the more we seem to have of it," he writes. The greatest problem is increasing sales to better the profit picture.

The advertisement features a large, stylized graphic of a man's head and shoulders, facing right. He appears to be working on a printing plate, with his hands positioned over a dark, rectangular object. The background is a textured, light-colored surface. To the left of the graphic, there is a vertical column of text and a horizontal headline.

MAKE PLATES WITH UNIFORM ACCURACY

"Good flexographic printing today is a precision process"

The plate is the key to profitable printing. Platemakers who standardize on Econo compounds and matrix materials know how easy it is to maintain quality standards in finished plates. Part of the answer lies in the reliability of simple, standard procedures in their manufacture... beginning with matrix molding and carrying right through makeready. To learn more about Econo methods and materials, write for data which includes the booklet, "Successful Molded Rubber Printing Plates." Perhaps you'd like your platemaker's name added to the route list of an Econo field technician.

ECONO Products, Inc.
MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES

132 Humboldt Street, Rochester 10, New York



Final step in production of huge calendar order for Pan American World Airways was application of metal binder and hanger in one of finishing departments at Brown & Bigelow, St. Paul

Big Pan Am Calendar Job Completed by St. Paul Firm

Of the millions of 1955 calendars in homes, stores, and offices at the new year's beginning, one of the largest single distributions was the annual edition of the famous Pan American World Airways calendar produced by Brown & Bigelow, St. Paul, Minn., advertising specialties firm.

Pan Am's 1955 calendar, printed in 14 languages for use throughout the world, was a 13-sheet production, for the months from December, 1954, through December, 1955. The total order of about 600,000 required the printing of nearly 8 million full-color pictures. Brown & Bigelow used nine carloads of special paper, 40,000 pounds of ink, and large quantities of brass and tin, as well as additional tonnages of paper for shipping cartons.

Preparation of the calendar began in 1953 with the selection of outstanding color photographs and ended late last year

Answers to It's a Quiz

Here are the answers to the quiz on page 55. What is your score?

1. To get proper roller adjustment.
2. 15 hours a week; half school time.
3. 2½ minutes.
4. True.
5. Apprentices and co-operative students in the graphic arts.
6. True.
7. One reason is that creative ability is not ordinarily a prerequisite to apprenticeship.
8. Rounded edges of the mold.
9. True.
10. Silk screen with double frame and split squeegee.

after more than 200,000 of the finished pieces were inserted in tubes. About 30,000 were mailed individually from St. Paul, and the balance of the order—packed flat and in tubes—was sent to supply points in the 83 countries served by Pan American.

Install Magnesium Plate Facilities

Printing Plates Co. of Oakland, Calif., recently completed installation of facilities that will allow it to produce both flat and curved magnesium printing plates in regular and extra-large sizes, according to the firm's owner, Earl B. Kennedy. Luke V. Belgau has been appointed head of the new manufacturing operations.

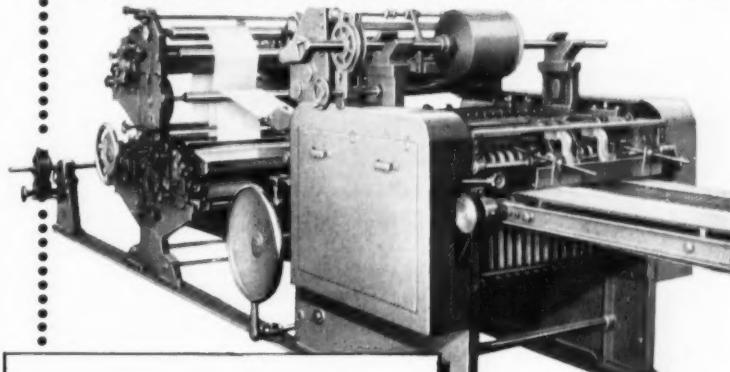
Ink Maker Combines Plants

Consolidation of the Cleveland and Rittman, O., plants of Sinclair & Valentine Co., with headquarters at Rittman, became effective Dec. 1. According to president M. J. Leckey, the move was undertaken to provide more efficient use of technical and laboratory services. Additional equipment and trained technicians make the Rittman plant a complete, fully modern factory for producing all types of printing inks. Richard P. Jones remains the company's Cleveland representative.

Thomas B. Buchanan, former Chicago plant superintendent for F. H. Levy Co., is now manager of the Sinclair & Valentine Philadelphia plant.

10 REASONS WHY —

**Hudson-Sharp's
COMMERCIAL FLEXOGRAPHIC PRESS
is your best bet for
Increased Volume...New Sales**



1. Top quality reproduction — low cost investment
2. Versatile — Prints all modern materials — opens new markets — creates new profits
3. Produces single forms, including carbon sheet attachment, in "once-thru" operation
4. Prints one to six colors — also reverse printing
5. Accurate color register while machine is in operation
6. Prints, numbers, perforates, glues, slits, sheets, folds and collates in continuous operation
7. Instant ink drying permits unusually high speed production — including overprinting
8. Less ink consumption — less room required for plate storage
9. Fast, job change-over—no press make-ready time
10. Saves man-hours and production time — Write for complete machine details and description

CHECK THESE FEATURES

- ✓ Interchangeable cylinder sizes
- ✓ 30" press prints all basic sizes (8½ x 11, 5 x 9, 9 x 12, 19 x 24, 19 x 28 etc.)
- ✓ Sidewise and spherical register—while press is in operation
- ✓ Print repeats from 8½ to 30"
- ✓ Rubber covered steel impression cylinder accurately ground with 75-80 Durometer hardness
- ✓ Chrome or rubber ink rolls
- ✓ Automatic color throw-outs — continuous fountain operation
- ✓ ANILOX inking method
- ✓ Numerous special attachments available

We are contributing to the nation's defense program by providing a large part of our increased production facilities for building precision armaments. Civilian orders are filled on a reasonable time basis only.

Prints two sides at one time!



HUDSON-SHARP
MACHINE CO. • GREEN BAY • WIS.

Manufacturers of
Printers, Embossers, Folders, Interfolders, Waxers, Laminators, Wrapping Machines, Core Winders, Packaging Presses, Crepers, and Napkins, Toilet Tissue and Paper Towel Units.

ALPENA MANIFOLD

ONE OF AMERICA'S LEADING UTILITY MANIFOLD PAPERS
BUILT TO PRINT BY LETTERPRESS, OFFSET AND MULTILITH

MANUFACTURED IN SUBSTANCE 8# AND 9# IN WHITE,
AND 9# IN BLUE, PINK, GREEN, CANARY, BUFF AND
GOLDENROD

STOCKED IN STANDARD BOND SIZES BY BOTH MILL AND
MERCHANT

STRONG, BRIGHT, RUGGED FOR PRINTING OFFICE AND
FACTORY FORMS, BROADSIDES, MAILING STUFFERS,
PACKING LISTS, MANIFESTS AND SECOND SHEETS

STOCKED IN WRITING SIZES IN WHITE AND SIX COLORS
BY PAPER MERCHANTS EVERYWHERE

MANUFACTURED BY

FLETCHER



PAPER COMPANY
ALPENA, MICHIGAN

Order Now FROM THE NATION'S SUPPLY HOUSE



AIR ERASER with hardened steel tip, cup, wrench, hanger \$15.50

Remove errors printing plates or films high lighting letters with bronze powders, etc. Blows away inks & colors. Hundreds of uses.

HAWES MIEHLE VERTICAL TIMESAVERS

Steel Die Cutting Jackets	25.00
Automatic Cylinder Trip	15.00
Pile Guides set 18.50; No Slur Bar	20.00
Register Table 23.50; Gripper Seals	7.50
Pile Side Blasts, pair	9.00
Square Head Gripper Pins, ea.	2.25
Backstop—insures perfect register	6.50
Suber Tooth Press Perforation Backing. 1/16, 1/8, 1/4" 15 ft. roll	3.85
Perf-a-base for press perf., 50 ft.	5.00
Master Paper Punch with 3 R.H. Heads	
Punches up to 3/16" thick	22.50
Lensco Desk Round Corner Cutters	21.00
Adjust. Pad Counter, Reg. 2.25; Large	2.75
Quick as a Wink Divider 5 equal parts	1.00
Miller Tail Slur Steel Points	3.00
Tweezers	75c; with Bodkin
Linotype Chair Adj. 14" to 17"	18.25
Linotype Chair Adj. 13" to 19"	22.15

SUPER SPEED STRIPMASTER

Manually operated Book Stripper, Wet or Dry. Cloth or Paper, gummed tapes. Will handle Books up to 11½ inches in length, tape between 1 and 2 inches in width.

UNBEATABLE VALUE!

Two Miehle Horizontals, Kelly B Special, 12 x 18 Kluge, Miller High Speed, Mercury Saw Trimmer.

WE BUY — SELL — LIQUIDATE — COMPLETE PRINTING PLANTS OR SURPLUS EQUIPMENT
Ready to serve the Craftsman every need—Representing leading mfrs. of machinery & equipment

GRAPHIC ARTS EQUIPMENT CO.

125 W. Harrison • HArrison 7-3927 • Chicago 5, Ill.

DO YOU KNOW THAT...

JAMES P. VAN HUSS recently was honored by Southwest Printing Co., Dallas, for 40 years of service in the printing industry. Mr. Van Huss has been with Southwest Printing for 33 years.

MARVIN E. SMITH, long active in advertising circles in Chicago and Nashville, has been appointed advertising and sales promotion manager for Cullom & Gherter Co., printing and lithographing firm with plants in Nashville and Atlanta.

DONALD B. THRUSH, president of Thrush Press, Inc., New York City, has been named for the second year to head the printing industry's drive on behalf of the 1955 Greater New York campaign of the National Foundation for Infantile Paralysis.

CHARLES L. McEVoy, manager of the Chicago rotogravure division of the Cueneo Press, Inc., for the last 10 years, has been chosen as the company's vice-president in charge of sales.



Charles L. McEvoy



Robert T. Rice

ROBERT T. RICE, formerly executive secretary of Printing Industries of Florida, Inc., has joined Sleepack-Helman Printing Co., Chicago, as letterpress superintendent. Mr. Rice, who earlier was associated with Vandercook & Sons, was the author of THE INLAND PRINTER's recent series of articles on premakeready.

RAYMOND S. EDWARDS has joined Wicklander Printing Co., Chicago, as a sales representative. Active in the graphic arts field for 24 years, Mr. Edwards has been associated with Printing Products Corp., W. F. Hall Printing Co., and most recently the John Maher Printing Co.

SOL S. KRAMER of Gruber Display Co. has succeeded Leonard Gorlick of Supreme Displays as president of the Screen Process Printing Association of New York.

CECIL BREWTON, formerly associated with Graphic Arts Press and Law Reporter Printing Co., Washington, D. C., now is general manager of United Publishing Co. in that city.

J. WALLACE SCOTT, JR., president of Allen, Lane & Scott, Inc., Philadelphia, is this year's president of the First Marine Corps Division Association, whose members served with him during World War

II. A colonel in the Marine Corps Reserve, he is the first person below the rank of general officer to hold the top post in the association.

TOM SCHELL, graphic arts designer who holds awards from the Art Directors' Clubs of Toronto and Montreal and the Packaging Association of Canada, has been appointed assistant art director of Rolph-Clark-Stone, Ltd., Toronto.

THEODORE G. PARKMAN, formerly vice-president and general manager of Webb & Bocorselski, Inc., Washington, D.C., is now plant superintendent and production manager of Graphic Arts Press in that city.

R. L. POLK & CO., Detroit publisher, has transferred all production facilities of its direct mail advertising division from four downtown buildings to a seven-story plant adjacent to one of the city's new expressways.

ROBERT L. DUERSON is the new northern California sales manager for the packing division of Schmidt Lithograph Co., San Francisco.

CAPRICORN LITHOGRAPHING CO., organized by Peter A. Rice two years ago, has acquired the physical assets of the John Jay White Litho Co., New York City, and is now operating in the White plant.

DEAN C. MATHEWS recently was elected president and general manager of the Quality Park Box Co. and DONALD M. WENNERSTEN is the new president of the Beissel Co., electrotyping and typesetting firm. Both companies, located in St. Paul, Minn., are subsidiaries of Brown & Bigelow, Inc.

FREDERICK J. DANKERT is now technical service manager for the Howard Flint Ink Co. He formerly held a similar position with Fuchs & Lang Mfg. Co.



Frederick J. Dankert



Russell B. Waddell

RUSSELL B. WADDELL, formerly chemical product development engineer, has been promoted to works manager of the chemical division of Harris-Seybold.

JACK P. CARROLL, formerly with Kohl & Madden Ink Co., has been appointed district sales manager in the ink division of Richardson-Sovde Co., Minneapolis.

ROBERT H. NEALE has been named to succeed the late Thomas J. Willey as manager of the Pacific division of Ideal Roller & Mfg. Co. at Huntington Park, Calif.

GEORGE H. RAND is the new divisional manager in charge of the northern mills of International Paper Co. in Maine and New York.

GUNNAR M. OLESON, JR., has been appointed assistant treasurer of R. Hoe & Co., Inc. Before joining Hoe five years

ago, he was with International Paper Co.

WILLIAM L. ANGEL CO. has been named distributor in the Portland, Ore., area for the Trojan line of printers' steel equipment manufactured by Auto Sheet Metal Works.

C. A. BRATTSTROM, who joined Sun Chemical Corp. in 1934 as a Geo. H. Morrill Division salesman, has been named a vice-president of the company.

EDGAR R. ZIMMERMAN and GORDON N. FISHER have been named paper sales representative and senior service representative, respectively, by the Minnesota and Ontario Paper Co.

STANLEY HARRIS has joined the sales staff of Brown-Bridge Mills, Inc., as as-

sistant to R. S. Rowlett, eastern division manager.

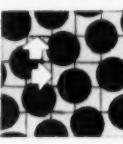
WILLIAM LOTZ has been appointed exclusive New Jersey representative for the Darling-Payne Corp. and the Ernest Payne Corp., New York printing equipment dealers.

IGNATIUS FLOYD McCARTHY, vice-president of Charles F. Hubbs & Co., Long Island City, N.Y., is now a member of the board of directors of Hubbs Corp., the parent organization.

WILLIAM G. LUKE has retired from active business after serving West Virginia Pulp & Paper Co. for 40 years. He continues as a member of the company's board, to which he was elected in 1940.

How Blatchford Base speeds up plate register

1. Gives you a fast start...these guide lines help you spot and square up your plates close to final position.



2. Lets you make major moves quickly...shifting Catchers from hole to hole moves plates exactly 4½ leads and multiples thereof.



3. Permits speedy hair-line adjustment...locking key operates 12 pt. range "micrometer" built into Catch.



4. Catch is designed for utmost strength and holding power...once locked, cannot wobble or work loose. Note how yoke supports plate pressure at top of Base hole.



5. For added flexibility of layout and register, three head widths.

No question about it, the Blatchford system saves you time and money...from preliminary plate spotting to the last impression off the form. Write for free copy of our new "Base" booklet.

BLATCHFORD DIVISION • National Lead Company, Atlanta, Chicago, Cincinnati, Cleveland, Dallas, Pittsburgh, St. Louis, Eastern U. S. and New England; E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.



Blatchford Base
Magnesium or Standard Metal

Stickin' Around with KLEEN-STIK

"STICKLISH" SITUATIONS . . .

regularly succumb to the sales-winning ways of marvelous moistureless, self-sticking KLEEN-STIK. It's amazin' what "bully" business-builders you can create for your customers with this versatile adhesive—plus a bit of good old-fashioned imagination!



By Gum—What an Idea!

Here's a switch—a P.O.P. piece designed especially to be *covered up!* This lifelike reproduction of WRIGLEY GUM packages was created by the Wrigley art and advertising staff as a "place card" to help stock clerks in stores keep displays fully stocked with yummy Juicy Fruit, Spearmint, and Doublemint. Printed on super-stickin' KLEEN-STIK, it's simple for salesmen to apply on shelf, counter, or rack . . . yet permanent as can be! Handsome printing job beautifully executed by NEELY PRINTING CO., Chicago, and LAMCOTE laminated by ARVEY CORP. for lustre and long life. Seems a shame to hide it!



K-S Labels for T-V Tables

To keep competitive TV sets off their glamorous new "Tele-Carts" in dealers' showrooms, HALLICRAFTERS CO. of Chicago wanted to identify the tables as *their* products, to be used only for *their* sets. Permanent nameplates were stylishly undesirable, so Ad Mgr. RAY BERMOND "tuned" to these miniature streamers, backed with spots of ever-stickin' KLEEN-STIK. They take only seconds to peel-n-press in place . . . hold like lions . . . remove like lambs. Prestige design by RUSS DICKERSON — classy printing handled by RAY PFLUM for HILLISON & ETTE CO.

Whether your customers want "smash" or subtlety in their P.O.P., KLEEN-STIK lets you "keep up" with your end of the deal. Displays for walls, windows, anywhere—you can produce 'em all . . . on a variety of quality papers available through your regular paper source. Write for complete info and samples, including the big free KLEEN-STIK "Idea Kit".

KLEEN-STIK PRODUCTS, INC.

225 North Michigan Avenue • Chicago 1, Ill.
Pioneers in Pressure Sensitive to the Trade

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Heidelberg Cylinder Data

A new brochure now being offered to printers gives complete specifications and operating data for the Original Heidelberg 21x28 cylinder press recently introduced in this country. High production speed, positive sheet handling, and single-lever control are among the features detailed. Copies of the brochure may be obtained from Heidelberg Eastern, Inc., 45-45 39th St., Long Island City 4, N. Y.; Heidelberg Southern Sales Co., 120 N. Sampson St., Houston 3, Tex.; or Heidelberg Western Sales Co., 118 E. 12th St., Los Angeles.

Linotype Electra Specimens

Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y., has issued a specimen folder showing the Linotype Electra series in two weights and two choices of italic forms. The folder notes that Electra or Electra Bold italic and cursive fonts may be converted from one to the other simply by substituting the lower-case characters, the ampersand, and the ligatures.

Also shown in the folder are 13 Dwiggin flowers and florets in traditional forms. These are available only as border matrices.

Publication Press Equipment

Publication printers can see a full line of magazine and newspaper press equipment in a new folder issued by the Mount Vernon Division of American Type Founders, 230 E. Sandford Blvd., Mount Vernon, N. Y. The two-color folder lists production data and specifications for a variety of rotary presses, including offset, letterpress, and rubber plate machines. Descriptions cover press sizes ranging from a single-unit, perfecting offset press to a four-unit letterpress machine for production of magazine signatures.

APPA Offers Guidance Booklet

The American Paper and Pulp Association has issued "A Guide to Career Opportunities in the Paper Industry" for the benefit of young people planning careers. Research and preparation of the 80-page booklet was done by Beloit College, Beloit, Wis., under a grant from Beloit Iron Works, paper machinery manufacturers. Paper's vital role in the American economy is featured, with emphasis on opportunities for young people to become tomorrow's leaders in executive, administrative, engineering, and scientific positions. Devoted entirely to job descriptions, one section enables readers to relate job requirements to their scholastic work and plan their studies ac-

cordingly. Free copies are available from the association's headquarters at 122 East 42nd St., New York 17.

Paste-Up Display Letters

A folder just published by Artype, Inc., 549 W. Randolph St., Chicago 6, shows 21 new type styles and borders recently added to the more than 800 items available on Artype sheets. The alphabets, symbols, and ornaments are printed on clear acetate backed with pressure-sensitive adhesive for application to art work.

New Photolettering Styles

Over 60 new lettering styles are shown in a supplementary catalog offered by Fotolines, 161 E. Grand Ave., Chicago 11. Scripts, gothics, traditional romans, and hand-lettering designs are among the new faces now available on film for special display work. The new styles are in addition to more than 300 designs shown in the company's regular catalog.

Business Forms Catalog

Consolidated Business Systems, Inc., 30 Vesey St., New York City, has announced publication of a 12-page catalog showing the Rediflex line of snapout business forms, one-time carbon sets, continuous forms, and marginally punched forms. All the various forms are illustrated, and complete lists of sizes and prices also are included.

Business Management Aids

A new series of booklets in the Business Management Aids series was announced recently by the Government Printing Office. Although they were not prepared specifically with the printing industry in mind, the booklets contain useful information and suggestions for small plant operators. Any of the booklets may be ordered from the Superintendent of Documents, Government Printing Office, Washington 25, D. C. The titles, catalog numbers, and prices are as follows:

"An Employee Suggestion System for the Small Plant," SDP 1.12:1, 15 cents.

"150 Questions for a Prospective Manufacturer," SDP 1.12:2, 20 cents.

"Human Relations in Small Industry," SDP 1.12:3, 30 cents.

"Improving Materials Handling in Small Plants," SDP 1.12:4, 20 cents.

"Public Accounting Services for Small Manufacturers," SDP 1.12:5, 15 cents.

"Cutting Office Costs in Small Plants," SDP 1.12:6, 25 cents.

"Better Communications in Small Business," SDP 1.12:7, 20 cents.

"Making Your Sales Figures Talk," SDP 1.12:8, 20 cents.

"Cost Accounting for Small Manufacturers," SDP 1.12:9, 35 cents.

"Design Is Your Business," SDP 1.12:10, 25 cents.

"Sales Training for the Smaller Manufacturer," SDP 1.12:11, 20 cents.

"Executive Development in Small Business," SDP 1.12:12, 25 cents.

"The Small Manufacturer and His Specialized Staff," SDP 1.12:13, 20 cents.

"The Foreman in Small Industry," SDP 1.12:14, 20 cents.

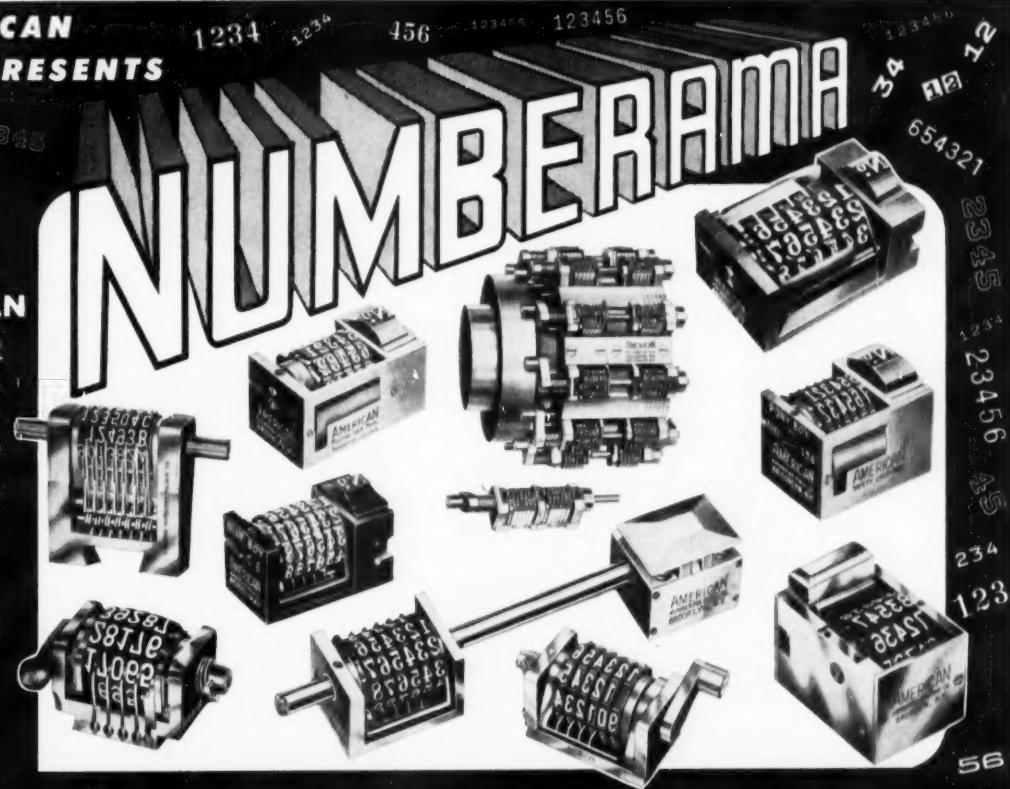
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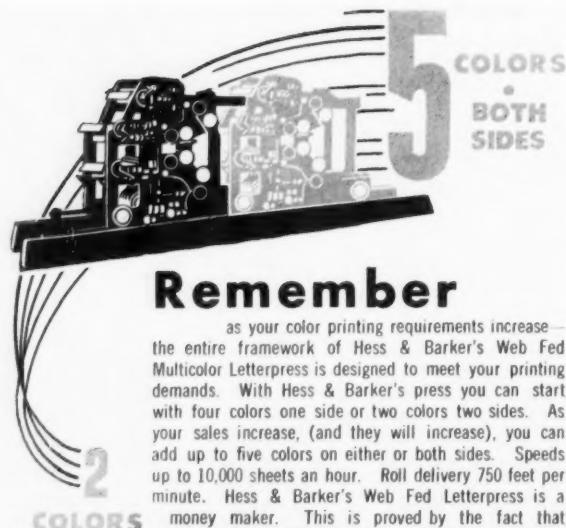
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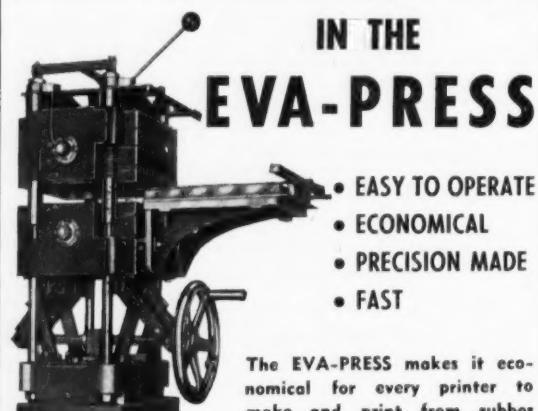
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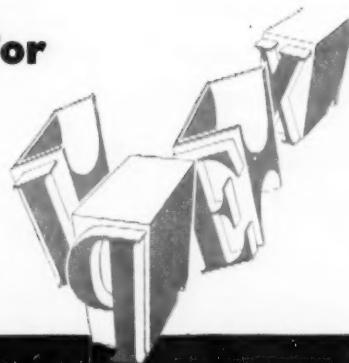
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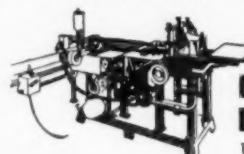
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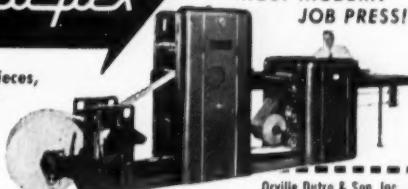
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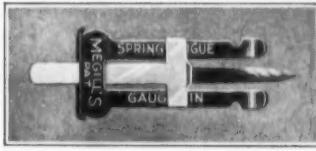
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ We've never had a crystal ball that was anything less than cloudy; in fact, it's pretty smoggy most of the time. That's why we asked several hundred nationally prominent printers, graphic arts association leaders and equipment and supply company presidents to tell us what they think is in store for the printing business in 1955. You'll find what they think in this issue (pages 27 to 33), but we couldn't help thinking about what Dr. Emerson P. Schmidt, director of the United States Chamber of Commerce's Economic Research, said recently:

"The competent forecaster tends to take account of everything available within the limits of his time and energy. Few successful forecasters are slavish adherents of any one method or approach.

"Changing conditions make one method or group of methods more relevant at times than some other method or group of methods. Judgment, evaluation and appraisal are the keys to sound conclusion, regardless of reliance on any particular method."

The forecaster's hazardous course keeps him dodging pitfalls at every turn, Dr. Schmidt believes. He suggested that, in studying forecasts, the businessman keep in mind these traps:

1. *Confused Time Factor.* "Forecasters may shift, consciously or unconsciously, in their analyses from a short run of six months to a longer run of five to ten years, and anything in between, without clear notice to the reader."

2. *Confused Activities.* "The forecaster may jump quickly, perhaps deliberately, sometimes unwittingly, from 'Federal Reserve Production Index' to 'Gross National Products,' 'national income,' 'personal income' and a host of other items. Yet, these economic measures may move in diverse measures or change in varying degrees."

3. *Dependence on Forecasting Fashions.* "It is well to remember that there are 'fashions in forecasting.' They are often misleading. In the 1930's, for example, experts emphasized such ideas as 'secular stagnation,' 'mature economy,' 'permanent unemployment,' and 'hard core unemployment.' Today, the economy is characterized by these experts."

4. *Dependence on Comparisons With the Past.* "No period of expansion or contraction is identical with earlier periods. Each phase starts at a different point in time and under different conditions. The most useful forecasting is that which identifies and evaluates concurrent contractive force and expansionist forces and observes the changes constantly taking place."

5. *Dependence on Trend Analysis.* "Projection of trends into the future is full of hazards. Until a few years ago, for example, forecasts of a declining U.S. population growth were taken seriously. But the degree to which even the most optimistic of them missed the mark has added a new note of caution. In the United States, today, the population is sub-

stantially higher than the predictions indicated it would be."

6. *Dependence on Sector Analysis.* "No sector of the economy is independent of the others. There is a tendency to assume, when concentrating on any one sector for the moment, that the others will stay put. This method of analysis can be quite misleading, although not wholly useless."

Dr. Schmidt had a word of warning for forecasters and those who read their predictions:

"The world is full of surprises. Much of what takes place is not only unforeseen but unforeseeable. In the margin of every forecast page might be written: 'Watch out for surprises!'"

★ Sometimes we get two- and three-page letters from persons who seem to have a lot more time to write them than we have to read them. If they are circular letters, they go into the well-known "circular file" almost immediately, but if they're from a friend or business acquaintance or even a subscriber, we may lay such long-winded epistles to one side and read them a day or two later.

So we were more than happy to run across a series of four short and to-the-point business letters used by the Schonberg Printing Company in Cleveland to promote business. They are so simple and so good that you might like to try them yourself. They went like this:

"Dear Mr. Wilson:
I do good printing.

Sincerely yours,
Dave Schonberg

Dear Mr. Wilson:
I deliver good printing on time.

Sincerely yours,
Dave Schonberg

Dear Mr. Wilson:
I don't charge much.

Sincerely yours,
Dave Schonberg

Dear Mr. Wilson:
I said I don't charge much for good printing delivered on time.

Sincerely yours,
Dave Schonberg

★ We always thought everything we wrote would later be included in a book called, "The World's Pearls of Wisdom," but our ego has been sadly deflated by Leo Love, a Linotype operator for a Jackson, Miss., newspaper. When he was asked by a judge if his newspaper affiliation would have any effect on his decision as a juror in a murder trial, Leo replied: "When you work around a newspaper for a while, you get to where you don't pay any attention to what they write."





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